



# FANTASTIC FEST

THE  
END  
IS  
NIGH

SEPTEMBER 12

SEPTEMBER 20 - 27 ALAMO DRAFTHOUSE CINEMA

FANTASTICFEST.COM




To find out who's out of his crypt log on to [fearnet.com](http://fearnet.com)

# 10.5.12

**FEAR  
NET**

Call 1-877-FEAR-247 to find FEARnet in your area.

 [facebook.com/FEARnet](https://facebook.com/FEARnet)

 [#FEARnet](https://twitter.com/FEARnet)

[fearnet.com/Tales](http://fearnet.com/Tales)



ENJOY SHINER WITH YOUR FRIENDS.





# Download the #1 APP for Moviegoers!




Download:     

Follow:  



Immersive Digital Projection  
Ultra-high Resolution  
Advanced 3D

Sony Digital Cinema<sup>TM</sup> **4K**

Visit us on  to find a theatre near you featuring Sony Digital Cinema<sup>TM</sup> 4K.



## A WORD FROM THE FESTIVAL DIRECTOR



HELLO ONCE AGAIN FRIENDS!

Wow, I can't believe it's already been a year! We are so excited about all the amazing films, guests, events and parties we have in store for you at Fantastic Fest 2012. We kicked off this season's craziness by remodeling the front of the Alamo South Lamar in honor of the world premiere of FRANKENWEENIE and are ending it on an equally high note at the RED DAWN prison camp-themed closing night party. And you can bet there is nothing but off-the-wall movies and events jam-packed into the days in between!

My crackerjack team and I have been busy, busy, busy plotting, planning and pulling out all the stops to make this year's festival outstanding and I would like to take this opportunity to tell you more about some key players behind the scenes.

I am pleased to welcome Carrie Matherly to her new role as Assistant Director of Fantastic Fest. Without Carrie, this year's festival just would not be possible. She is the skillful right (and left) hand of the festival and has been elemental in coordinating so many of the critical details required to make it happen. In addition to tackling the massive undertaking of Assistant Director duties, Carrie has also taken on the position of Director of Shorts Programming. If you want to meet a super star at Fantastic Fest, find Carrie!

Another returning member of the Fantastic Fest team is Damon Jones, Assistant to the Directors (aka 'the Captain' and Nerd Rap reigning champion). He is a former Alamo and Highball manager who now lives on a boat in Panama and flies in from his life off the grid for Fantastic Fest. Damon picks up all the pieces and keeps the directors glued together, an essential role in our environment. He does a little bit of just about everything for the festival so I am sure you will see him around.

Josh Jacobs and Chivonn Anderson have now taken the lead on all the events planning. They are a dream team of knowledge and seasoned experience and I am so proud to have both of them be such a huge part of this year's festival. FANTASTIC DEBATES is going to be AWESOME!

I am also happy to have Wiley Wiggins join us as Creative Director of Fantastic Acade. With the support of the Arcade Director, John Gross, and the rest of the arcade team including Adam Saltzman, Brandon Boyer, Josh Fields and Kody Sandel these guys have nothing but good

things on the horizon. They are busting their butts to take Arcade to the next level so please be sure and check it out!

The guest services team of Chris Lansford, Mary Sutherland, Willita Mahone, Cara Roberts, Angela Doetsch and Madison Pope with Johnny Martinez as Director of Concierge and Winnie Hsai as Director of Volunteer Services steering the ship have poured their hearts in to this festival like no other to give you all the best possible experience. I also want to give a big shout-out to Hallie Hughes Hawkins and new Alamo Drafthouse programmer Sam Prime for wrangling the jury this year. If you need anything at all, these folks are your best bet.

Our IT and Projection team consists of Andrew McEathron, Roger Erik Tinch, Thomas Hanawa, Dan Cofer and Sarah Cushman. This group knows things that I could never even hope to learn in my lifetime. If it's on a screen or website, these guys are behind it. They sleep very little and work insanely hard to make everything about Fantastic Fest as technically perfect as possible.

The Fons PR team is at their all time high with Brandy and Ryan Fons and publicist Dacyl Armendariz leading the way. Their team of five makes miracles happen and we are so ever grateful for everything they do. From booking studio films to gathering top-notch footage of the festival in action, these guys are always on their game.

I am also thrilled to welcome the talented Corey Wilson this year as our new Sponsorship Director. With the support of Henri Mazza, National Sponsorship Director, they have helped build stronger relationships with so many wonderful companies. We are proud to support their brands as they have supported ours.

And of course, I wish to thank Tim League, the mad scientist and my good friend who has a knack for making crazy ideas work and selecting the best of the best to screen at Fantastic Fest. It is always a roller coaster ride without brakes and Tim is the guy who will sit in the front seat with me.

There are a lot of other people I would love to mention but I am afraid I may run out of space. I look forward to many more festivals with badges around your necks and these people by my side.

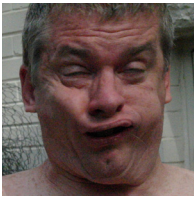
Welcome to Fantastic Fest 2012!

Love,

KBell



## A WORD FROM THE FESTIVAL CREATIVE DIRECTOR/CO-FOUNDER



train would have derailed long ago.

Additional thanks go out to Head of International Programming Todd Brown, lead programmer Rodney Perkins and the rest of the stellar programming staff. Todd and Rodney in particular have really solidified the identity of this odd beast we call Fantastic Fest. Together we seek out the best storytellers and the most exciting emerging young filmmakers from all over the globe. Dark, weird, wonderful and sometimes downright disturbing; whatever the genre I think everyone can spot a Fantastic Fest special when you see one.

As for the festival this year, I am very proud of our lineup of both films and events. Last year we introduced a new jury competition, Gutbusters, featuring the best in comedy features from around the globe. The comedy sidebar is back again and I think back to stay! Glassy-eyed funnyman Doug Benson is heading up the jury this year and will also be hosting one of his notorious 4:20 happy hours at the Highball.

We are introducing a new facet of the festival this year: a documentary competition. We've shown plenty of docs throughout the festival, but for whatever reason, such a robust crop of non-fiction films came

our way, we felt compelled to package them together as a juried competition. From homemade haunted houses to real-life exorcisms to penis-fetishists to the real story behind the Amityville Horror all the way to the conspiracy theories swirling around THE SHINING, we've got your "fantastic" documentary subjects covered.

One of the surprise hits of last year was the Fatboy Roberts Nerd Rap competition. Fantastic Fest staffer Damon Jones mowed down all-comers with his note-perfect hip-hop reimagining of Vince Giralaldi's Peanuts Theme. This year, a dozen nerdy young MCs have already signed up to try to topple him from his lofty throne.

Finally, I want to highlight our signature series, the AMD Next Wave. Last year's winner BULLHEAD went on to be nominated for the foreign-language Oscar after setting our festival on fire. Look out for and get to know every one of this year's AMD Next Wave crop of first time feature filmmakers. Who knows, you might be clinking glasses with the next Martin Scorsese.

Last year I juggled having newborn premie twin babies in the hospital while the festival was going on. It is all a tremendous blur, honestly. This year, we've got babysitters. I'm ready to play. First time visitors and returning veterans, welcome one and all. I look forward to watching movies and bending elbows with each and every one of you.

Cheers,

Tim League

Tim League, Festival Creative Director, Co-Founder  
Harry Knowles, Festival Programmer, Co-Founder  
Karrie League, Festival Programmer/Alamo Drafthouse Co-Founder  
Kristen Bell, Festival Director  
Todd Brown, Director of International Programming  
Carrie Matherly, Assistant Festival Director/Director of Shorts Programming  
Damon Jones, Assistant to the Directors/Project Manager  
Rodney Perkins, Lead Programmer  
James Marsh, Programmer  
Marc Walkow, Programmer  
Zack Carlson, Programmer  
Lars Nilsen, Programmer  
Michael Lerman, Programmer  
Grady Hendrix, Programmer  
Kier-la Janisse, Advisor/Programming Liaison  
Colin Geddes, Advisor/Programming Liaison  
Emily Williams, Festival Submissions Coordinator  
Lizzy Alvarado, Lead Festival Assistant  
Santi Dietche, Festival Assistant  
Brian Kelley, Lead Shorts Programmer/Writer  
Luke Mullen, Shorts Programmer/Writer  
Peter Hall, Shorts Programmer  
Will Goss, Shorts Programmer  
Bao-Quoc Truong, Shorts Programmer  
Jean Lauer, Shorts Programmer  
J.C. DeLeon, Shorts Programmer  
Paul Gandersman, Shorts Programmer

Mike Saulters, Shorts Programmer  
Claudette Godfrey, Shorts Programmer  
Brian Salisbury, Writer  
Wiley Wiggins, Fantastic Arcade Creative Director  
Brandon Boyer, Fantastic Arcade Lead Curator  
Adam Saltzman, Fantastic Arcade Lead Curator  
John Gross, Fantastic Arcade Director  
Joshua Fields, Fantastic Arcade Assistant Director  
Kody Sandel, Fantastic Arcade Advisor  
Mike Plante, Fantastic Arcade Advisor  
Eddo Stern, Fantastic Arcade Advisor  
Brandy Fons, Director of Festival Publicity/Media Relations/Studio Programmer  
Ryan Fons, Publicist/Media Relations/Studio Liaison  
Dacyl Armendariz, Publicist/Media Relations/Studio Liaison  
Johnny Martinez, Director of Guest Relations  
Madison Pope, Assistant Director of Guest Relations  
Angela Doetsch, Guest Relations Consultant  
Cara Roberts- Guest Relations Coordinator  
Mary Sutherland, Guest Services Coordinator  
Chris Lansford, Guest Services Coordinator  
Willita Mahone, Director of Transportation  
Winnie Hsai, Director of Volunteer Services  
Chivonn Anderson, Co-Director of Festival Events and Activations  
Josh Jacobs, Co-Director of Festival Events/Technical Coordinator, Alamo Drafthouse  
Jean Lauer, Special Events Assistant  
Corey Wilson, Director of Sponsorship  
Julie Armstrong, Sponsorship Associate

Hallie Hughes Hawkins, Jury Coordinator  
Sam Prime, Jury Coordinator  
Roger Erik Tinch, Guide Designer/Web Designer and Programmer  
Andrew McEathron, IT Director  
Thomas Hanawa, IT Assistant Director/Guest Services Consultant  
Dan Cofer, Co-Director of Projection and Print Traffic  
Sara Cushman, Co-Director of Projection and Print Traffic  
John Bullington, Director of Cuisine, Alamo Drafthouse  
Trish Eichelberger, Assistant Director of Cuisine, Alamo Drafthouse  
Bill Norris, Beverage Director, Alamo Drafthouse, The Highball  
Sarah Pitre, Director of Events, The Highball  
Jordan Michael, General Manager, Alamo Drafthouse South Lamar  
Ryan Schibi, General Manager, The Highball  
Mike Wilchester, Festival Operations Coordinator  
Daniel Osborne, Facilities Director, Alamo Drafthouse  
Steve Sanders, Technical Coordinator, The Highball  
Justin Ishmael, Creative Director, Mondo  
Jessica Olsen, COO, Mondo  
Mo Shafeek, Director of Operations, Mondo  
James Shapiro, COO, Drafthouse Films  
Evan Husney, Acquisitions Director, Drafthouse Films  
Henri Mazza, Nat'l Sponsorship Director, Alamo Drafthouse  
Devin Faraci, Editor-in-Chief, Badass Digest  
Meredith Borders, Director of Festival Social Media/Writer, Badass Digest  
Owen Egerton, Creative Consultant/Host, Fantastic Debates  
Scott Weinberg, Creative Consultant/Host, Fantastic Feud  
Max Pozderic, Event Planning and Logistics, Fantastic Feud

# realD® 3D

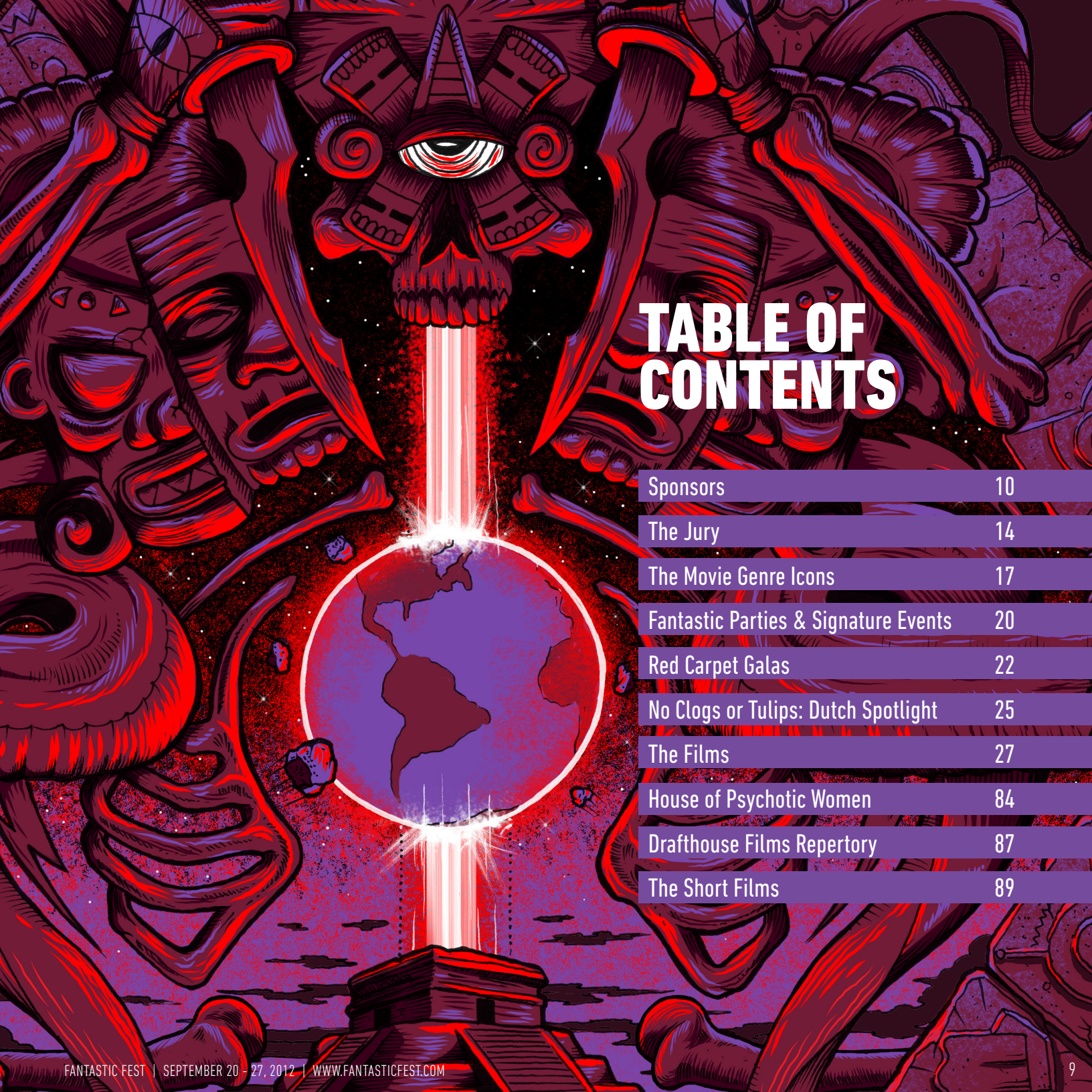
**A PROUD PARTICIPANT  
IN THE 2012  
FANTASTIC FEST**



## **see it real.**

[www.reald.com](http://www.reald.com)





# TABLE OF CONTENTS

Sponsors	10
The Jury	14
The Movie Genre Icons	17
Fantastic Parties & Signature Events	20
Red Carpet Galas	22
No Clogs or Tulips: Dutch Spotlight	25
The Films	27
House of Psychotic Women	84
Drafthouse Films Repertory	87
The Short Films	89



---

PRESENTING SPONSORS



Sony Digital Cinema™ 4K



---

PREMIER SPONSORS





## SUPPORTING SPONSORS



## ARCADE SPONSORS



## COMMUNITY SPONSORS

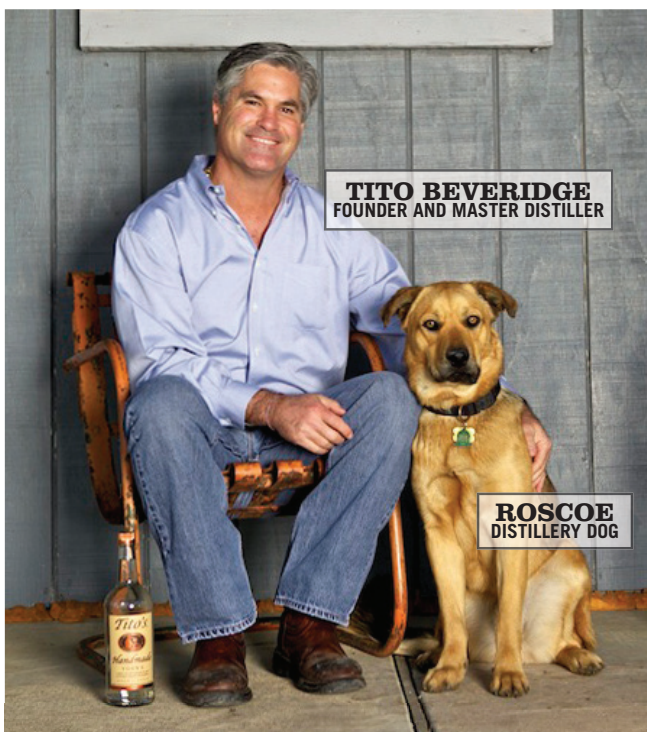


## MEDIA SPONSORS





# Try my **Handmade** **AMERICAN VODKA**



**TITO BEVERIDGE**  
FOUNDER AND MASTER DISTILLER

**ROSCOE**  
DISTILLERY DOG

My **American Handmade Vodka** beats the giant "Imports" every day. That's because I distill it six times in old-fashioned pot stills I built myself and taste test every batch to make sure you get only the best.

**Try American!**

*Tito*



Wine Enthusiast RATINGS -  
SCORE OUT OF 100 POINTS

<b>TITO'S®</b> HANDMADE VODKA <b>USA</b>	<b>95</b> PTS
<b>Ketel One®</b> HOLLAND	<b>89</b> PTS
<b>Grey Goose®</b> FRANCE	<b>84</b> PTS
<b>Belvedere®</b> POLAND	<b>84</b> PTS
<b>Absolut®</b> SWEDEN	<b>84</b> PTS

**Unanimous Double Gold Winner!!!**

World Spirits Competition

**"America's first craft sippin' vodka"**

Wall Street Journal

“★★★★”

Spirit Journal

**"Smooth, I mean really smooth!"**

CNN



**TITO'S IS NATURALLY  
GLUTEN-FREE**

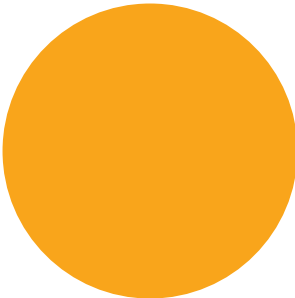
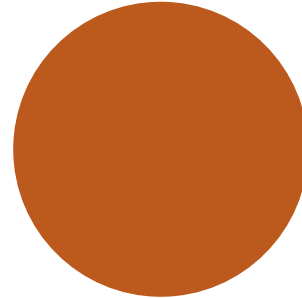
★ **TitosVodka.com** ★  
**Handcrafted to be savored responsibly.**

DISTILLED & BOTTLED BY FIFTH GENERATION, INC., 40% ALC./VOL. ©2012 TITO'S HANDMADE VODKA.



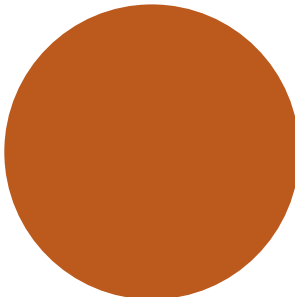


BECAUSE  
EXPECTATIONS  
SHOULD ALWAYS  
BE EXCEEDED.



Get used to getting more when you stay with us. With a spacious two-room suite, a complimentary cooked-to-order breakfast and an evening Manager's Reception\*, all you have to do is sit back and relax.

Experience some of the ways Embassy Suites Hotels® puts extra thought into everything we do.



EMBASSY SUITES®

Austin - Downtown/Town Lake  
[austindowntown.embassysuites.com](http://austindowntown.embassysuites.com)



EMBASSY SUITES OFFERS  COMPLIMENTARY, COOKED-TO-ORDER BREAKFAST,  TWO-ROOM SUITES,  OPEN-AIR ATRIUMS AND  EVENING MANAGER'S RECEPTION\*.

FOR RESERVATIONS, VISIT [EMBASSYSUITES.COM](http://EMBASSYSUITES.COM), CALL 512-469-9000 OR 800-EMBASSY FOR OUR BEST RATES. GUARANTEED.

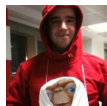
\*Subject to state and local laws. Must be of legal drinking age. ©2008 Hilton Hotels Corporation

# FANTASTIC FEST JURY

## DOCUMENTARY



**Hadrian Belove** is the executive director and head programmer at The Cinefamily, a non-profit cinematheque in Los Angeles. He likes turning people on to good movies.



Born and raised in the country that birthed America, **Chris Tilly** has spent the bulk of his short time on this earth watching movies from the 1980s. The Entertainment Editor at *IGN*, he wants to make the human centipede a reality at this year's Fantastic Fest.



Raised on *The Twilight Zone* and Universal Monsters, New Jersey native **Matt Barone** has groomed his inner genre fanatic for over 30 years to become the resident movie critic/reporter for *Complex Media*.

## DRAWN & QUARTERED SHORTS



**Lisa Nishimura** joined Netflix in 2007. She oversees global content acquisition of independent studio feature films and TV content from around the world. Prior to joining Netflix, Nishimura was General Manager of Chris Blackwell's multi-media entertainment company, Palm Pictures.



**Richard Whittaker** is the *Austin Chronicle's* token Englishman and the US writer for the UK-based *Hub Fiction*. Aside from covering film, politics and roller derby, he will fervently defend *THE PHANTOM MENACE*.



As a young man, filmmaker **Bryan Connolly** got a tattoo of Shemp Howard. He credits this with later empowering him to co-author *Destroy All Movies*, start the Austin Jerry Lewis Club and manage Vulcan Video.

## FANTASTIC FEATURES



**Luke Y. Thompson** is a writer/editor at Nerdist Industries, having written for publications including *E! Online*, *New Times* and *Deadline.com*. He also acts in weird movies with titles like *MAD COWGIRL*.



**Fernando Rovzar** is the co-founder and director of Mexico City-based Lemon Films. Since 2003, he has produced over a dozen films, plays and TV series, including the horror film *KILOMETER 31*, which became the third highest grossing movie in Mexican film history. Most recently, Lemon Films co-produced Michel Franco's *DESPUES DE LUCIA*, which earned the 2012 Cannes Film Festival "Un Certain Regard" prize.



**Mike Sampson** served as the Editor-in-Chief of *JoBlo.com* for 11 years and in the spring of 2012, launched a new movies site, *ScreenCrush.com*. Beer drinker, lover of pork, Shakey Face winner, easily distract--

## FANTASTIC SHORTS



**Jeremy Platt** says of himself: "I'm a walking contradiction. I'm hard to impress, yet easily amused. A pragmatic realist and a hopeless romantic. I make scary films, but hate being scared. I'm a literary manager and producer at Generate. I want to meet you."



**Jen Yamato** is Executive Editor at *Movieline*, where she writes about movies and entertainment. She adores 1992's major motion picture *NEWSIES* and karaoke, but has yet to find the perfect confluence of her two loves: Yes, we're talking *NEWSIES* karaoke. Make it happen, world.



A SCAD graduate and filmmaker, **Renn Brown** serves as Contributing Editor at *CHUD.com*, where he offers up daily excretions of news, editorials, and reviews for that ass.



## GUTBUSTERS



**FILM CRIT HULK**  
WAS CREATED IN  
A CHAOTIC LAB  
EXPERIMENT

INVOLVING GAMMA RADIATION, TELEPODS, AND THE GHOST OF PAULINE KAE. NOW HULK HAVE DEEP AND ABIDING LOVE CINEMA! HULK EVEN RECOGNIZE THE INHERENT VALUES OF POPULAR, NARRATIVE, AND EXPERIMENTAL STYLES!



**Chuck Walton,**

*Fandango's* Editor-in-Chief, has been an entertainment editor, reviewer and reporter for more than fifteen years. He's seen every '80s teen movie at least 50 times and counts SUMMER SCHOOL, LUCAS, and CHOPPING MALL among his all-time faves. He was also once paid to watch 100 movies in theaters in 100 days and blog about it.



**Doug Benson** hosts the podcasts "Doug Loves Movies" and "The Benson

Interruption." He's the star of two "Comedy Central Presents" specials and the docu-comedy "Super High Me."

## HORROR FEATURES

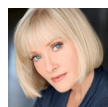


Born in Canada, **James Rocchi** lives in Los Angeles—a freelance film critic and journalist (and American Citizen.) MSN Movies is his lead outlet, either as a reviewer or as a lead contributor to the MSN Movies blog, *The Hitlist*.



**Roxanne Benjamin**

is the Head of Acquisitions and Production for The Collective's theatrical, digital, and home video genre brand, Bloody Disgusting Selects. She recently oversaw all aspects of development and production for The Collective on the feature film V/H/S, on which she was a Producer.



**Barbara Crampton**

is an actress best known for genre favorites: RE-ANIMATOR and FROM BEYOND. Currently living in Marin county, she has two children, loves to garden and is fond of agave nectar.



As Director of Acquisitions for IFC Midnight, **Jeff Deutchman** has

discovered and acquired some of the most successful genre films of the last five years, including THE HUMAN CENTIPEDE, KILL LIST, VALHALLA RISING and ROOM 237. He also acquires for sister labels IFC Films and Sundance Selects.

## NEXT WAVE



**Cristina Garza** is the Head of Distribution at CANANA, a indie production and distribution company in Mexico which boasts the genre label, Tangente. She serves as the U.S. Delegate for Critics Week in Cannes and thinks it's hot that her husband makes horror films.



**Derek Rundell,**

born and raised in Michigan, is an entrepreneur and filmmaker. Rundell has created and sold numerous businesses in the technology, media, and auto industries. Rundell's day job is building great ideas into profitable companies. His night job (and passion) is making movies.



**James Emanuel Shapiro** is the

COO for Alamo's distribution label Drafthouse Films. His current five favorite movies are POINT BLANK, L'AVVENTURA, VIDEO DROME, 2001, and IN THE MOOD FOR LOVE. James lives in Los Angeles with his girlfriend Deb, and their four pets.

## SHORT FUSE



**Samuel Zimmerman,** enthusiast of horror and baked goods, comes to Austin

from NYC where he works as a Contributing Editor to *Fangoria*. He will not be saved by the god Plutonium.



**Ryan Turek** is the managing editor of the popular horror entertainment site

*ShockTillYouDrop.com* and is 12-year vet covering genre films. Beyond operating the site, he enjoys outdoor climbing and hiking.



In 2001, **Lawrence Raffel** launched *MonstersAtPlay.*

*com*, now a thriving online horror community. He currently resides at *FEARnet* as Editor-In-Chief. A lifelong fan of horror films, some of his favorite directors include Dario Argento, Mario Bava, Lucio Fulci and Jean Rollin.



OFFICIAL STUDIO SPONSOR



WELL GO USA  
ENTERTAINMENT

BRINGING  
YOU THE  
**BEST** IN  
ASIAN  
CINEMA



[WWW.WELLGOUSA.COM](http://WWW.WELLGOUSA.COM)



# THE MOVIE GENRE ICONS

Check out our eight new themes designed exclusively for Fantastic Fest 2012 by New Zealand icon king Michael Sheils.



ADULTERY



CAR CHASE



DIRTY COPS



GHOSTS



KAIJU



MASTURBATION



MENTAL ILLNESS



MOTHER ISSUES



ACTION



AFRO



ALCOHOL ABUSE



ALIEN



ALTERNATE WORLDS



ANARCHY



ANIMAL ABUSE



ANIMAL ATTACKS



APOCALYPSE



ASS TO FACE CONTACT



AUTOMATIC WEAPONRY



BACKNE



BALD SEX



BEAUTIFUL HAIR



BEEHIVES



BIG BREASTS



BLACK COMEDY



BLINDNESS



BLOCKBUSTER



BOLLYWOOD



BONDAGE



BULLYING



BUNNIES



CANNIBAL



CASTRATION



CHEEZY FX



CHICKS IN CHAINS



CHRIST



CINEMASCOPE



CLASSIC



CLOWN



COCKUMENTARY



COMEDY



COPROPHAGILISTIC



DANCING



DATE MOVIE



DECAPITATION



DEFENESTRATION



DICKHEAD



DOCUMENTARY



DOMESTIC VIOLENCE



DREAM SEQUENCE



DRUGS



DUBBED



DWARF



EYEBALL VIOLENCE



FANBOYS



FELLATIO



FILM WITHIN A FILM



FISHHOOK VIOLENCE



FLASHBACK



FULL FRONTAL



GANGBANG



GAY SEX



GENETIC MUTATION



GIANT



GRAPHIC VIOLENCE



GROSS OUT



HARD-BOILED DIALOGUE



HEAD TRAUMA



HIPPI



HITLER



HOOK FOR HAND



HUGE MOUSTACHES



HYPNOTISM



INBRED



INCEST



INFANT DEATH



INFLATABLE SEX



ISOLATION



JUNGIAN CONCEPTS



JUNGLE FEVER



JUVENILE DELINQUENTS



KILLER CULT



KILLER KID



KITSCH



KUNG FU



LACTATION



LARGE ORGANS



LESBIAN



LESBIAN VAMPIRE



LIPOSUCTION



LOW BUDGET



MAD MAGICIAN



MARIJUANA



MELODRAMA



MÉNAGE À TROIS



MENTAL RETARDATE



MILD VIOLENCE



MONSTER SEX



MONSTERS



MONTAGE



MOUNTAIN TAPPING



MULLET



MUSIC



NASTY ANIMATION



NECROPHILIA



NO BUDGET



NOIR



NOODLING



NUDITY



OSCAR SHAME



PEDOPHILIA



PENIS TRAUMA



PET ABUSE



PETROL SNIFFING



POLICE BRUTALITY



POLITICALLY INCORRECT



PRETENTIOUS



PRIMATE LOVE



PROSTITUTE



PSYCHIC



PUPPET SEX



RACIST



RAPE



RELIGIOUS CULT



ROBOTS

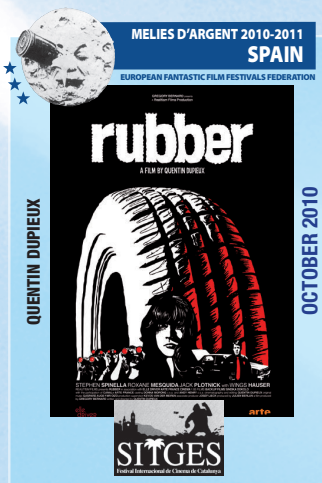


SCALPING



# EUROPEAN FANTASTIC FILM

AFFILIATED MEMBERS



43<sup>rd</sup> Sitges Festival Internacional de Cinema Fantastic de Catalunya  
www.sitgesfilmfestival.com



24<sup>th</sup> Leeds International Film Festival  
www.leedsfilm.com



11<sup>th</sup> Science + Fiction, Festival della Fantascienza  
www.scienceplusfiction.org



22<sup>nd</sup> Espoo Ciné International Film Festival  
www.espoocine.fi



4<sup>th</sup> Strasbourg European Fantastic Film Festival  
www.strasbourgfestival.com



17<sup>th</sup> Lund International Fantastic Film Festival  
www.fff.se

ADHERENT MEMBERS





# FESTIVALS FEDERATION



29<sup>th</sup> Brussels International  
Fantastic Film Festival  
[www.biff.net](http://www.biff.net)



27<sup>th</sup> Imagine: Amsterdam  
Fantastic Film Festival  
[www.imaginefilmfestival.nl](http://www.imaginefilmfestival.nl)



11<sup>th</sup> Neuchâtel International  
Fantastic Film Festival  
[www.niff.com](http://www.niff.com)



Alex de la Iglesia received the Méliès d'Or for *Balada Triste*  
at the 44<sup>th</sup> Sitges International Fantastic Film Festival,  
held in Sitges Spain on October 13, 2011.

[WWW.MELIES.ORG](http://WWW.MELIES.ORG)

SUPPORTING MEMBERS

	Screamfest LA, Horror Film <a href="http://www.screamfestia.com">www.screamfestia.com</a>	OCTOBER
	Fantasia International Film Festival – Montreal <a href="http://www.fantasiafestival.com">www.fantasiafestival.com</a>	JULY-AUGUST
	PiFan, Puchon International Fantastic Film Festival <a href="http://www.pifan.com">www.pifan.com</a>	JULY
	Fantastic Fest, Austin TX <a href="http://www.fantasticfest.com">www.fantasticfest.com</a>	SEPTEMBER

## EFFFF BOARD

Angel Salá  
Chairman 2011 / 2012 cycle

Mike Hostench  
Co-Chairman 2011 / 2012 cycle

Georges Delmote  
General Secretary

Romain Roll  
General Coordinator

Christian Hallman  
Melies.org Coordinator

Jan Doense  
Secretary

Anaïs Emery  
Delegate

Consuelo Holtzer  
Delegate

# FANTASTIC PARTIES AND EVENTS

## Fantastic Arcade Happy Hours and Tournaments

**Location:** The Highball

**Dates:** Thursday, Sept. 20th, Friday Sept. 21st, Saturday, Sept. 22nd and Sunday, Sept. 23rd

**Time:** 5:00pm

**Description:** Every day from Thursday the 20th through Sunday the 23rd, guests are encouraged to come by The Highball and compete or just watch the daily indie game tournaments. We'll have drink specials each day and you will get to meet the folks who make up both the indie gaming scene in Austin as well as the international Fantastic Arcade game designers.

## Fantastic Fest Opening Night Party: Monsters' Ball

**Location:** The Highball

**Date:** Thursday, Sept. 20th

**Time:** 8:30pm

**Description:** Join us for the Monsters' Ball! In honor of our opening night film FRANKENWEENIE, we are decking The Highball to the nines as Dr. Frankenstein's lab. Dress as your favorite classic terrors of the silver screen (black and white formal-wear is encouraged) to compete in our costume contest. We hope to see a few Wolfmen in tuxedos and plenty of Frankenstein's brides! *\*note: not the depressing movie where Halle Berry has awkward sex with Billy Bob Thornton*

## Kokoromi + Venus Patrol present: THE DANCINGULARITY

**Location:** The Highball

**Date:** Friday, Sept. 21st

**Time:** 9:00pm

**Description:** First theorized by experimental game collective Kokoromi, the Dancingularity is a hypothetical but unavoidable point in time when people come together and dance to create the visuals of an interactive DJ set. It all happens on the evening of Sept. 21st, and will be catalyzed by Venus Patrol, a new videogame website in search of beautiful things, from former *Offworld.com* editor and IGF Chairman Brandon Boyer.

## Asian Invasion: Chaos Reigns Karaoke Party featuring DRAGON SOUND! Presented by Well Go USA Entertainment,

**Location:** The Highball

**Date:** Friday, Sept. 21st

**Time:** 11:00pm

**Description:** Come experience demented revelry and potential humiliation on what is sure to be one of the greatest nights of your life. A highly anticipated evening of the year for karaoke maniacs and the bail-bondsmen of Austin. In honor of the Drafthouse Films re-release of 1987's gonzo mas-

terpiece of taekwondo anti-sanity MIAMI CONNECTION, we'll kick things off with the 25th anniversary reunion concert of multi-national martial arts synth rock band Dragon Sound! For one night only we're turning The Highball into the hottest nightclub this side of Florida AND all of Asia. Don't be late for the opening act and stay for an unforgettable evening of outrageous karaoke.

## Fantastic Fest presents: Air Sex

**Location:** The Highball

**Date:** Saturday, Sept. 22nd

**Time:** 10:00pm

**Description:** If you've been to any Air Guitar shows, you've probably got some ideas about what Air Sex will be like. Except that competitors in this show won't pretend to play an invisible guitar, they'll pretend to make love with a partner who isn't there.

## Fantastic Debates

**Location:** South Austin Gym

**Date:** Saturday, Sept 22nd

**Time:** 11:55pm

**Description:** Quench your thirst for blood AND intellectual disputation with another installment of the Fantastic Debates, where the burning questions facing the fan community are resolved once and for all via formal debate followed by in-ring fisticuffs.

## Fantastic Arcade Awards: Starcade

**Location:** The Highball

**Date:** Sunday, Sept. 23rd

**Time:** 7:00pm

**Description:** Join host Wiley Wiggins and two lucky contestants as we face off in a battle of wits and reflexes in the world of classic arcade games. Only one can survive in this test of trivia and gaming skill, to be crowned 2012's CLASSIC ARCADE MASTER.

## Nerd Rap Throw Down

**Location:** The Highball

**Date:** Sunday, Sept. 23rd

**Time:** 11:30pm

**Description:** Come watch the battle unfold as a handful of nerd worthy contenders vie for lyrical supremacy in this movie-themed rap competition all set to the pumping jams of Fatboy Roberts.



## **THE AMERICAN SCREAM Homemade Haunted House Hell-bash! presented by Chiller network**

**Location:** Alamo South Lamar

**Date:** Sunday, Sept. 23rd

**Time:** 11:30 PM

**Description:** Following the world premiere of THE AMERICAN SCREAM, you'll be invited to enter a homemade haunt created on-site for Fantastic Fest by the film's subject Manny "The Halloween Guy" Souza. If you can survive the maze of werewolves, specters and unspeakable terrors, you'll experience a post-screening celebration in an indoor cemetery, with all the Halloween candy and witches' brew you can handle. Present for the post-mortem partytimes will be the filmmakers as well as the documentary's stars, with live music provided by sinister synthesizer sadist Xander Harris. All this plus more surprises, so sharpen your stakes and/or fangs, and steel yourself for the ultimate Homemade Haunt Hellride!!

## **Fantastic Fest Awards**

**Location:** Alamo South Lamar

**Date:** Monday, Sept. 24th

**Time:** 9:30pm

**Description:** Not for the faint of heart... when you win an award at Fantastic Fest you better be ready for a shotgun-blast of appreciation to the face. Strap on your drinking horns and join us for a night of ceremonial tomfoolery.

## **Data Pop**

**Location:** The Highball

**Date:** Monday, Sept. 24th

**Time:** 10:30pm

**Description:** Austin's premiere celebration of 8-Bit music and culture, this pulse-pounding concert features six of the world's leading musicians and two top visualists all employing a plethora of low-res technology. Come dance the night away to music made by everything from classic Amigas to original Nintendo Gameboys.

## **Fantastic Feud**

**Location:** Alamo South Lamar

**Date:** Monday, Sept. 24th

**Time:** 11:55pm

**Description:** The Fantastic Feud, brainchild of FearNet's own Scott Weinberg, pits the greatest American horror scholars against the feeble competition from foreign lands. Much drinking and feats of mental agility ensue.

## **Fantastic Fest presents: Tittie Bingo**

**Location:** The Highball

**Date:** Tuesday, Sept. 25th

**Time:** 10:00pm

**Description:** In the greatest partnership since tequila and karaoke, we've combined bingo with edited versions of porn parodies and classic adult films and the result is Tittie Bingo!

## **100 Best Kills**

**Location:** Alamo South Lamar

**Date:** Tuesday Sept. 25th

**Time:** 11:55pm

**Description:** Fantastic Fest celebrates the great legacy of stomach-churning, blood-spurting movie magic with this interactive showdown party. You are invited to join the FF and Alamo programmers in reliving 100 of the all-time greatest on-screen headbursts, rib-rips and gutblasts!

## **Fantastic Fest presents: Doug Loves Movies**

**Location:** The Highball

**Date:** Wednesday, Sept. 26th

**Time:** 4:20pm

**Description:** Come enjoy a cocktail and play the Leonard Maltin game with comedian Doug Benson, star and subject of Fantastic Fest pot-umentary THE GREATEST MOVIE EVER ROLLED.

## **Fantastic Trivia presented by Geeks Who Drink**

**Location:** The Highball

**Date:** Wednesday, Sept. 26th

**Time:** 7:00pm

**Description:** A special Fantastic Fest edition of our weekly trivia challenge at the Highball.

## **Welcome to HELLFJORD Norwegian Party**

**Location:** The Highball

**Date:** Wednesday, Sept. 26th

**Time:** 10:00pm

**Description:** From the twisted, frost-bitten minds behind COLD PREY, DEAD SNOW along with Fantastic Fest favorite YOU SAID WHAT? comes the distinctive – and distinctly odd – world of HELLFJORD, a seven-part Norwegian miniseries that will celebrate its world premiere at this year's Fantastic Fest. In honor of this magnificent gift from our friends of the North, we are holding the Norwegian rager to end all Norwegian ragers at The Highball, with plenty of Jøllsberg, Akvavit and all the rakfisk you can eat (and we can put away the rakfisk). We'll also be featuring surprise musical guests doling out face-shredding Norwegian-style black metal for your listening pleasure. Stop by for a cold one and enjoy a complimentary corpsepainting makeover!

## **Fantastic Fest Closing Night Party: Wolverines!**

**Location:** The American Legion Hall

**Date:** Thursday, Sept 27th

**Time:** 10:00pm

**Description:** Fantastic Fest will transform the Austin American Legion into a maximum-security prison for the ultimate Red Dawn shindig. Prisoners will experience mandatory enjoyment from delousing stations as well as free prison tattoos and head-shaves. Executive Chef John Bullington will be doling out wild-game bulgogi, kimchi and piping-hot shots of deer blood while the uniformed detainees enjoy the musical stylings of festival favorite Future Folk.

# RED CARPET GALAS



## OPENING NIGHT FILM: FRANKWEENIE

dir. Tim Burton, 90 min., USA

**Director Tim Burton and actors Winona Rider, Martin Landau and Charlie Tahan LIVE in attendance!**

From creative genius Tim Burton comes FRANKWEENIE a heartwarming tale about a boy and his dog. After unexpectedly losing his beloved dog Sparky, young Victor harnesses the power of science to bring his best friend back to life—with just a few minor adjustments. A stop-motion animated film, FRANKWEENIE was filmed in black and white and rendered in 3D, which elevates the classic style to a whole new experience.



## THE COLLECTION

dir. Marcus Dunstan, 94 min., USA

**Director Marcus Dunstan, writer Patrick Melton, actors Josh Steward and Emma Fitzpatrick LIVE in attendance!**

In this sequel to THE COLLECTOR, our favorite victim-hoarding serial killer chooses a new specimen. Elena's propensity toward survival may be what made her such attractive prey for the infamous serial killer The Collector. The Collector's most recent and only surviving target Arkin is hired by a mysterious mercenary to return to the site of his captivity and save Elena. Will any of them make it out alive?



## DREDD 3D

dir. Pete Travis, 98 min., USA

**Actors Karl Urban, Olivia Thirlby and writer Alex Garland LIVE in attendance!**

The future America is an irradiated waste land. The only force of order lies with the urban cops called "Judges" who possess the combined powers of judge, jury and instant executioner. Known and feared throughout the city, Dredd is the ultimate Judge, challenged with ridding the city of its latest scourge – a dangerous drug epidemic that has users of "Slo-Mo" experiencing reality at a fraction of its normal speed.



## LOOPER

dir. Rian Johnson, 118 min., USA

**Director Rian Johnson and actor Joseph Gordon-Levitt LIVE in attendance!**

In the futuristic action thriller LOOPER, time travel is a reality - but it is illegal and only available on the black market. When the mob wants to liquidate someone they send their target 30 years into the past, where a "looper" - a hired gun, like Joe (Joseph Gordon-Levitt)- is waiting to mop up. Joe is getting rich and life is good... until the day the mob decides to "close the loop," sending back Joe's future self (Bruce Willis) for assassination.





## PUSHER

dir. Luis Prieto, 89 min., USA

**Director Luis Prieto and actors Agyness Deyn and Zlatko Buric LIVE in attendance!**

Frank is a small time drug dealer who plays it safe so he doesn't find himself back in the clink. When a friend from Frank's prison days shows up wanting to buy a full kilo at top dollar, Frank can't pass up the chance for an easy score. But when the deal goes south, he finds himself scrambling to cover his debts. Director Luis Prieto masterfully re-imagines Nicolas Winding Refn's fast-paced, high tension ride through the London underworld.



## SINISTER

dir. Scott Derrickson, 110 min., USA

**Director Scott Derrickson, Producer Jason Blum and Writer C. Robert Cargill LIVE in attendance!**

SINISTER is a frightening new thriller about a true crime novelist who discovers a box of mysterious, disturbing home movies that plunge his family into a nightmarish experience of supernatural horror. Fantastic Fest is undeniably proud of long-time festival veteran and *Ain't It Cool News* scribe Chris Cargill for penning this buzz-worthy, smart new horror thriller.



## UNIVERSAL SOLDIER: DAY OF RECKONING 3D

dir. John Hyams, 114 min., USA

**Actors Dolph Lundgren and Scott Adkins LIVE in attendance!**

Jean-Claude Van Damme, Scott Adkins, and Dolph Lundgren star in UNIVERSAL SOLDIER: DAY OF RECKONING, which ups the ante in the UNIVERSAL SOLDIER series, giving you more hard-hitting, no-holds-barred fighting action. John (Adkins) wakes up from a coma to discover his wife and daughter were slaughtered in a brutal home invasion. Haunted by images of the attack, he vows to kill the man responsible, Luc Deveraux (Van Damme).

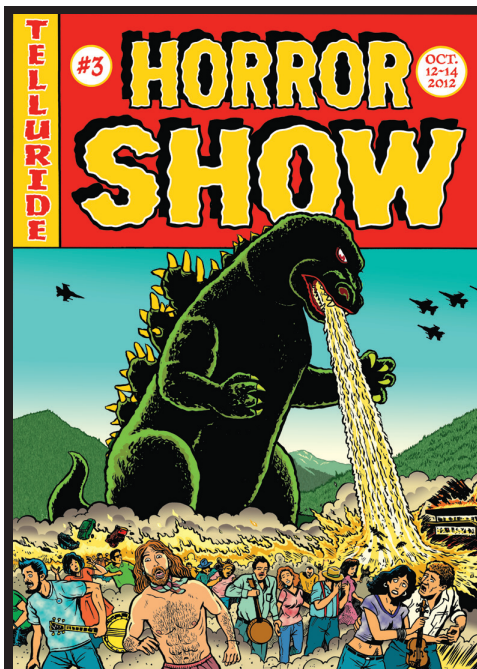


## CLOSING NIGHT FILM: RED DAWN

dir. Dan Bradley, 114 min., USA

**Actors Josh Peck and Adrienne Palicki LIVE in attendance!**

A city in Washington state awakens to the surreal sight of foreign paratroopers dropping from the sky – shockingly, the U.S. has been invaded and their hometown is the initial target. The citizens find themselves prisoners and their town under enemy occupation. Determined to fight back, a group of young patriots transform themselves into a group of guerilla fighters, determined to liberate their town from its captors, and take back their freedom.



# 3-DAY HORROR FILM FESTIVAL

**OCTOBER 12-14, 2012**  
**TELLURIDE, COLORADO**

Experience the latest horror, fantasy, and sci-fi films in Telluride's historic Sheridan Opera House and Nugget Theatre. Named one of the "20 Coolest Film Festivals" in 2011 by *Moviemaker Magazine*.

**FOR TICKETS, INFO AND DISCOUNTED LODGING VISIT [WWW.TELLURIDEHORRORSHOW.COM](http://WWW.TELLURIDEHORRORSHOW.COM)**

**LOUIE MUELLER BARBECUE**



"An Authentic Texas Tradition Since 1949"

**Awarded "TOP 5" BBQ Joints In Texas**

[www.LouieMuellerBarbecue.com](http://www.LouieMuellerBarbecue.com)

## Featuring

- Beef Brisket
- All-Beef Sausage
- Beef & Pork Ribs
- Beef & Pork Steaks
- Pork Loin
- Chicken
- Turkey
- Plus -
- **Homemade Sides**
- Made Fresh Daily**

206 W Second St.  
Taylor, TX 76574



Louie Mueller Barbecue  
Texas Monthly Cover | June 2008

**(512) 352-6206**

**Mon-Sat 10AM - 6PM**  
(or until sold out)





## NO CLOGS OR TULIPS: DUTCH SPOTLIGHT

2011 saw The Netherlands make a big splash in the world of genre film with the runaway international successes of **NEW KIDS TURBO** and Santa-slasher **SAINT**. Forget about the tulips and clogs for a moment, this is the land that produced Paul Verhoeven and Rutger Hauer, and the Dutch are returning to that cinematic heritage in a big way. Now what better way to celebrate than with a Fantastic Fest 2012 spotlight? Gangsters, guns, sly comedy, gritty thrillers and the abundant use of foul language mark the films of Fantastic Fest's Dutch spotlight. Get ready for violence, kut!

### BLACK OUT

A splitting headache, a dead gangster, twenty kilos of missing coke and 24 hours to sort it all out before getting married. Jos is about to have a very bad day. *See pg. 33.*

### NEW KIDS NITRO

In 2011, **NEW KIDS TURBO** rocked Fantastic Fest audiences with its potent brand of Dutch gross-out humor. Now, Fantastic Fest is proud to present the highly anticipated—and even more offensive—sequel: **NEW KIDS NITRO**. *See pg. 65.*

### PLAN C

Detective Ronald Plasmeyer has a problem in need of a solution: A ten thousand Euro debt to the Chinese mafia. Plan A didn't work. Plan B made things much, much worse. Now it's time for Plan C. *See pg. 69.*

### TAPED

A trip meant to save their marriage turns into a nightmare when Johan and Saar accidentally videotape a police shooting in the streets of Argentina. *See pg. 72.*





GREGORY BERNARD PRESENTS

# WRONG

A FILM BY QUENTIN DUPIEUX





## Guests in Attendance

Directors: Yoshihiro Nishimura, Marcel Sarmiento, Jon Schnepf, Thomas Malling, Noboru Iguchi, Ernesto Díaz Espinoza, Yudai Yamaguchi, Nacho Vigalondo, Adrián García Bogliano

## US Premiere



# THE ABC'S OF DEATH

2012, dir. Kaare Andrews, Angela Bettis, Ernesto Díaz Espinoza, Jason Eisener, Bruno Forzani & Héléne Cattet, Adrián García Bogliano, Xavier Gens, Lee Hardcastle, Jorge Michel Grau, Noboru Iguchi, Thomas Malling, Anders Morgenthaler, Yoshihiro Nishimura, Banjong Pisathanakun, Simon Rumley, Marcel Sarmiento, Jon Schnepf, Srdjan Spasojevic, Timo Tjahjanto, Andrew Traucki, Nacho Vigalondo, Jake West, Ti West, Ben Wheatley, Adam Wingard, Yudai Yamaguchi, 123 min.



## BRIEF SUMMARY

Twenty-six directors. Twenty-six ways to die. Co-produced by Drafthouse Films, and finally ready to be unleashed. See what happens when you give more than two dozen of the most brilliant filmmakers from around the world free reign to indulge their creative impulses and black humor. From A to Z, it's got something for every genre fan and is like nothing you've ever seen before.

## FULL DESCRIPTION

Twenty-six directors. Twenty-six ways to die. And now...it's finally here! Featuring a heavy-hitting lineup of Fantastic Fest alumni, THE ABC'S OF DEATH will make its long-awaited debut in what promises to be one of the biggest events in the history of the festival! Inspired by old-timey children's alphabet primers, this anthology—the most ambitious ever produced—assigns one letter and one method of death each to 26 leading filmmakers, from 15 different countries. Given free creative reign and a fixed budget to design whatever method of death they liked, the resulting films are hilarious, viscerally shocking, ridiculous, and incredibly original, with nearly every inappropriate subject you can imagine. Baby death? Got it. Genital trauma? Sure.

Mass murder? Definitely. Animal abuse? Uh-huh. Dismemberment? Oh, yeah. Nudity? More than you probably want to see. Child abuse? Of course! Defecation? Just a wee bit. Plus...Nazis, serial killers, insects, earthquakes, monsters, arterial blood-sprays, robots, samurai, and more toilets than should probably be in any one movie. And the filmmaking styles? Everything you could hope for: animation, slow motion, fast motion, first-person storytelling, heavy dialogue, dialogue-free, furry cosplay and everything in-between. You will not find a wilder, more diverse, vibrant and exciting collection of films on a film festival program this year.

We're extremely excited to unveil our new baby on our home turf, since it's the first original project Drafthouse Films has ever co-produced, along with partners Magnet Releasing and Timpson Films. Join us in the dark, grab a beverage, and prepare to learn your alphabet all over again. THE ABC'S OF DEATH is intended to be a shocking, over-the-top roller coaster ride of a movie, and a truly international project, bringing to the world the best of genre filmmaking with all boundaries removed and sick, twisted creativity given free reign. We hope you like it. And we hope you teach your children about it, too. (Marc Walkow)

## Guests in Attendance

Directors Jen and Sylvia Soska  
Actors Katherine Isabelle and  
Tristan Risk

## US Premiere



# AMERICAN MARY

2011, dir. Jen & Sylvia Soska, 95 min., Canada



## BRIEF SUMMARY

Disillusioned with her chosen profession and perpetually broke, medical student Mary Mason finds herself drawn into a shady world of underground surgery and body modification.

## FULL DESCRIPTION

Mary Mason appears to be on the verge of achieving the American Dream. Young, beautiful and intelligent, Mary is sailing through medical school with the aim of becoming a surgeon. There's no doubt at all she's got the skills to get there. The question is whether she has the cash. Perpetual debt and the questionable behavior of the teachers she idolizes and emulates combine to leave Mary disillusioned and questioning her path through life.

Then a very unusual opportunity arises, one that will pay her very well, indeed, to indulge her growing skills provided she is willing to set aside certain ethical considerations. So Mary plunges into a world of underground surgeries and extreme body modification.

Canadian twin directors Jen and Sylvia Soska made waves on the

genre circuit a few years ago with their debut micro-budget feature, a grindhouse throwback titled *DEAD HOOKER IN THE TRUNK* that won the duo high profile fans around the world including Eli Roth. If *DEAD HOOKER* showed raw talent, then follow up *AMERICAN MARY* shows the results of that talent beginning to come of age. A major step forward in every respect, *AMERICAN MARY* features a stellar central performance from *GINGER SNAPS* star Katharine Isabelle as the titular Mary, drawn into this increasingly bizarre world. To bring that world to life the Soskas – better known as The Twisted Twins – descended into the body modification underground of Canada's west coast, bringing the results to the screen without the use of any CGI. (Todd Brown)



## Guests in Attendance

Director Michael Paul Stephenson  
Producer Lindsay Stephenson  
Stars Manny Souza, Victor Bariteau

## World Premiere



# THE AMERICAN SCREAM

2012, dir. Michael Paul Stephenson, 81 min., Canada



## BRIEF SUMMARY

In a small Massachusetts community, three Halloween-obsessed households transform into neighbor-terrifying supernatural wonderlands in this surprisingly touching documentary from the director of BEST WORST MOVIE.

## FULL DESCRIPTION

Chances are you've come across one in your lifetime. Your neighbor may be one. Your co-worker may be one. There could even be one in your family. Sometimes they operate alone and sometimes they involve their loved ones. The moment they wait for is over in what seems like the blink of an eye but there can be months of planning, designing and building leading up to a night of terror.

These people are home haunters.

The idyllic East Coast town of Fairhaven, MA is the home of several home haunters, individuals who are obsessed with turning their properties into elaborate and horrifying spectacles every Halloween. THE AMERICAN SCREAM follows three of them - a perfectionist IT

professional whose wife and children help out with varying levels of enthusiasm, a friend inspired to create his own haunt, and a father and son duo- as they prepare for the big day. Their passion is immediately apparent and their methods are varied with some opting for obsessive attention to detail and others more concerned with overall effect. The common link between them all is an artistic genius bred from the love of scaring the pants off their friends and neighbors.

Director Michael Stephenson (BEST WORST MOVIE) has crafted another extraordinarily entertaining and heartwarming documentary with THE AMERICAN SCREAM. Despite bumps along the way in the days leading up to Halloween, the payoff captured is something truly special. In the end all the mishaps, slips, spills, scrapes and creative differences don't matter. What really matters is the sense of pride a home haunter feels by bringing together his or her community to experience the product of months of hard work. That and the look of frozen terror on the faces of men, women and children alike. (Brian Kelley)

US Premiere



## ANTIVIRAL

2012, dir. Brandon Cronenberg, 110 min., Canada



### BRIEF SUMMARY

Syd March makes people sick, infecting them with viruses harvested to order from celebrities, but gets more than he bargained for when his most famous source dies from a virus Syd has just infected himself with.

### FULL DESCRIPTION

The Lucas Clinic exists to serve – or prey upon, depending upon your perspective – the most celebrity obsessed elements of our society. Striking exclusive deals with major celebrities to harvest their illnesses, the Clinic offers a most intimate communion between the famous and their admirers. For a price you can be infected with the very same viruses that grew within their very cells. What was part of them can be part of you.

Syd March is an up and comer within Lucas, a salesman adept at capitalizing on patients' yearning for connection. He'll tell you exactly what you want to hear as he injects herpes into your lip or influenza into your veins. But Lucas isn't enough for Syd. Whether for boredom or greed Syd is playing both sides of this particular game, peddling

Lucas' wares by day but also infecting himself with their most rare and elusive offering so that he can incubate them within his own body, break the patented copy protection and sell them on the black market. So when he sees the opportunity to harvest a new virus from the famed Hannah Geist – Lucas' top seller – Syd sees a chance to profit and injects himself with Hannah's blood. And then Hannah dies.

Brandon Cronenberg makes his feature debut with ANTIVIRAL, a film that would do his father David proud. A jet black satire of celebrity obsession run through with enough needles and body fluids to make even the most hardened squirm, ANTIVIRAL is an icily precise affair. Star Caleb Landry Jones (THE LAST EXORCISM, X-MEN: FIRST CLASS) delivers a mesmerizing performance as the inscrutable March, his physical breakdown as the virus takes hold an alarming yet compelling sight to behold. (Todd Brown)



US Premiere

## BERBERIAN SOUND STUDIO

2012, dir. Peter Strickland, 92 min., England



### BRIEF SUMMARY

Strange things occur after a British audio technician is summoned to Italy to work on a gory giallo film.

### FULL DESCRIPTION

Gilderoy (Toby Jones) is a fragile audio technician who mostly works on nature documentaries. In 1976, he is summoned from his home in England to work for an Italian production company on an unspecified project. Upon his arrival, Gilderoy learns that has been hired to work on an ultra-violent giallo film called *THE EQUESTRIAN VORTEX*. Under the supervision of director Giancarlo Santini (Antonio Mancino) and producer Francesco Coraggio (Cosimo Fusco), Gilderoy creates audio landscapes full of gibbering goblins, orgasmic witches, and squished heads. Gilderoy's sense of unease about his job is raised to unbearable levels as his life becomes increasingly similar to *THE EQUESTRIAN VORTEX*.

Films that attempt to replicate the lurid style of Italian giallo films from the '60s and '70s often mimic the obvious details—colored gel lighting, psychedelic soundscapes and black gloved killers—without going

any deeper. Peter Strickland's *BERBERIAN SOUND STUDIO* takes an entirely different approach. This is a bizarre atmospheric thriller that digs deep beneath the skin to probe giallo's bloody beating heart. The titular sound studio provides Strickland with both a means of paying homage to the esoteric details of giallo—particularly the genre's unique approach to sound design—and a context for Gilderoy's collapse into madness. Toby Jones delivers an exceptional performance as a naif who is thrust into bizarre world where cinematic horror and reality are inexplicably fused. *BERBERIAN SOUND STUDIO* is truly one of the most unique films of 2012. (Rodney Perkins)

### Guests in Attendance

Director Rebecca Cutter Perry  
Producer Linda Miller  
Executive Prod. Katherine Hoagland

### World Premiere

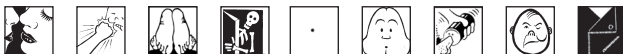


## BESTIES

2012, dir. Rebecca Perry Cutter, 91 min., USA

### Plays with **THE QUIET GIRL'S GUIDE TO VIOLENCE**

2012, dir. Rafael Antonio Ruiz, 15 min., USA. A victim of childhood bullying decides she will no longer suffer silently in this darkly comic story of revenge and Christmas.



### BRIEF SUMMARY

**BESTIES** tells the story of two high school girls—an awkward freshman and a sexy senior—who become immersed in a manipulative and deadly friendship.

### FULL DESCRIPTION

Sandy (Olivia Croicchia) is a high school freshman. She is a self-described loser, an outcast. She is infatuated with a high school senior named Ashley (Madison Riley). Sandy convinces her dad (Corin Nemec) to let Ashley stay over while he is out of town. Ashley takes up the offer on the condition that they secretly hold a party at the house. As the party dies down, Ashley's ex-boyfriend (Christopher Backus) shows up. After a series of disastrous events, he ends up dead and the two girls have to clean up the mess.

**BESTIES** is the featured debut of writer-director Rebecca Perry Cutter and delivers a smart, clever twist on a familiar coming-of-age thriller formula. The film differentiates itself from the pack by rooting its story in the strange relationship between the two main characters. Ashley is manipulative and self-absorbed. On the other hand, Sandy

is a confused naif. She knows that Ashley is manipulating her, but a mixture of admiration and sexual desire keeps her engaged. The film smartly plays off this dynamic to create an atmosphere of awkward tension and suspense. Cutter also injects issues of class into the mix, thus adding an additional layer of subtext to an already loaded scenario. (Rodney Perkins)



World Premiere



# BLACKOUT

2012, dir. Arne Toonen, 89 min., Netherlands



## BRIEF SUMMARY

A splitting headache, a dead gangster, twenty kilos of missing coke and 24 hours to sort it all out before getting married. Jos is about to have a very bad day.

## FULL DESCRIPTION

Jos is about to have a very bad day. He knows this because he has just woken up with a splitting headache, a big blank where his previous days' memories should be, a gun beneath his pillow and an unrecognizable corpse in bed next to him. There are, of course, also the gangsters who insist he has twenty kilograms of their cocaine, cocaine Jos neither remembers nor has in his possession. And, oh yes, there's also the small matter of his fiancé calling to remind him of the final errands that need running before their wedding the next morning.

Jos is an ex-con who may not be quite so ex after all and if he can't sort it all out within the next twenty four hours, his past life is going to spill out all over his future life with potentially deadly consequences.

Dutch director Arne Toonen takes a hard left turn with his sophomore feature – his first was a family comedy – delivering BLACK OUT, a brash and energetic crime caper. Laced with colorful characters, blue collar working class criminals and outbursts of extreme violence, BLACK OUT stands as a sort of Dutch response to Guy Ritchie.

Leading man Raymond Thiry brings a rumpled elegance and intelligence to the role of Jos – intelligence he'll need if he's going to sort out what's really going on here and avoid being killed by his ballet-trained gangster nemesis. The entire cast is made up of solid industry veterans clearly loving the chance to get out and flex their muscles in something a bit different – acclaimed director Alex Van Warmerdam (GRIMM, WAITER) even gets in on the fun – and the solid cast makes all the difference, bringing a healthy dose of substance to Toonen's abundance of style (Todd Brown).

## Guests in Attendance

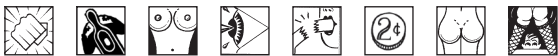
Director Ernesto Díaz Espinoza  
Actor Fernanda Urrejola  
Producer Derek Rundell

## World Premiere



# BRING ME THE HEAD OF THE MACHINE GUN WOMAN

2012, dir. Ernesto Díaz Espinoza, 75 min., Chile



## BRIEF SUMMARY

Timid, video game-loving DJ Santiago seemingly digs his own grave when he agrees to bring a violent criminal kingpin the head of Machine Gun Woman.

## FULL DESCRIPTION

Santiago Fernandez is an aimless young man content with spending hours on the couch playing Grand Theft Auto and fantasizing about an exciting life of crime and gun fights. By night he DJs at a club owned by ruthless Argentinian kingpin Che Longana. One evening, Santiago finds himself trapped in a bathroom stall as Longana holds a secret meeting to make known his offer of \$300 million pesos for the head of Machine Gun Woman, an ex-girlfriend turned hitwoman who has it out for him. When he is discovered eavesdropping on the conversation, Santiago's only choice to avoid being executed is to lie, claim he knows Machine Gun Woman and offer to bring her in. When he is given 24 hours to make good on his claim, Santiago's life turns into a violent video game of its own complete with missions, guns, sexy women and brutal violence.

BRING ME THE HEAD OF MACHINE GUN WOMAN is that latest film from Chile's Ernesto Díaz Espinoza, a man who is no stranger to Fantastic Fest. His first three features (KILTRO, MIRAGEMAN and MANDRILL) have blown audiences away in years past and he also has a segment in this year's THE ABCS OF DEATH. In a departure from his string of Marko Zaror actioners, Espinoza has crafted an incredibly entertaining exploitation film all centered around a beautiful Chilean goddess clad in small swaths of leather and, of course, machine guns. As Santiago tracks down the killer, he is thrust into a strange criminal underworld that frequently erupts in unexpected violence and when he comes face-to-face with her, all bets are off. Espinoza keeps BRING ME THE HEAD OF THE MACHINE GUN WOMAN fast and fun from sexy start to explosive finish. (Brian Kelley)



## Guests in Attendance

Director Matthias Hoene  
Writer James Moran

US Premiere

# COCKNEYS VS. ZOMBIES

2011, dir. Matthias Hoene, 87 min., UK

## Plays with BRAINS?

2012, dir. Giles McNeill, 7 min., New Zealand. Four sociable zombies enjoy a meal of delicious brains, but are confronted by terrifying, yet tasty-smelling humanity, which will change their un-dead existence forever.



## BRIEF SUMMARY

When a badly planned bank robbery and a zombie outbreak collide, hilarity ensues in this balls-out, irreverent British comedy.

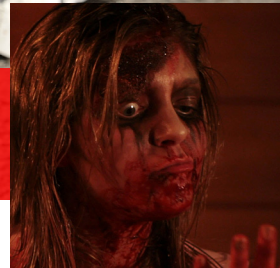
## FULL DESCRIPTION

Andy and Terry are two clueless brothers with hearts of gold. Spending their days delivering meals-on-wheels and their nights picking fights in bars, the pair of misfits seem to care for nothing more than their aging grandfather, Ray. In a desperate attempt to save Ray's retirement home pension, the duo hatch a half witted plan to rob a bank. When the heist is bungled by the arrival of the cops, the team is forced to take two hostages and flee the scene, not realizing there are even bigger problems than the authorities in store for them. A mysterious virus has been let loose in East London and is rapidly turning all the inhabitants into good ol' foot-dragging, flesh-eating zombies.

Meanwhile, on the other side of the city, Ray begins to mount an elderly army, determined to save themselves from the cockney undead. Ranging from the very ornery to the downright horny, Ray's geriatric band of soldiers, armed with wheelchairs and crutches, barricade

themselves inside their home, awaiting the impending bloodbath. One zombie at a time, Ray is out to prove that determination runs deep in the blood lines and that family should always stick together.

Commercial director Matthias Hoene comes out strong with his first feature, a zany, bloody comedy that has as much fun playing with culture as it does playing with guts. Peppering the story with quirky flashbacks and hilarious asides, Hoene creates fast-paced atmosphere, full of blood-soaked quick wit, along with kills crazy enough to satisfy the most gore-thirsty viewer. Reminiscent of the best zombie comedies like SHAUN OF THE DEAD and DEAD ALIVE, COCKNEYS VS. ZOMBIES is an outrageously good time. (Michael Lerman)



Regional Premiere

## COLD BLOODED

2012, dir. Jason Lapeyre, 86 min., Canada



### BRIEF SUMMARY

Things quickly spiral out of control when a policewoman must protect her recently comatose suspect from a violent crime boss who has cornered them in an isolated hospital wing.

### FULL DESCRIPTION

Charged with the theft of a bag of precious diamonds and the murder of his partner in crime, Cordero is comatose and chained to a hospital bed on an isolated and otherwise empty overflow floor. Officer Jane is the stern, by-the-book policewoman guarding Cordero's room when he wakes from his coma and immediately claims he was framed in the killing of his partner.

The two quickly establish a playful rapport, which is broken when Cordero makes his first escape attempt. His efforts to slip away prove to be the least of Officer Jane's worries as violent, no-nonsense crime kingpin Louis Holland arrives at the hospital looking for the jewels. Officer Jane finds herself trapped on an empty hospital floor guarding her prisoner and trying to find a way out while Holland is quick to prove he intends to maintain the upper hand.

Director Jason Lapeyre squeezes every bit of excitement out of a setup that is limited in scope but not in cleverness.

Combining crime, thriller and some occasional humor elements, COLD BLOODED moves at an incredible pace and is smattered with some seriously violent moments proving that no character can ever be considered safe. Holland is a formidable baddie, a brash hulk of a man who's unflinchingly evil when anyone stands in his way. Officer Jane is a refreshingly well-rounded female lead character, a woman intent on doing what is right and just, regardless of the cost to her own well being. As the two collide, COLD BLOODED shows how much fun a movie with just a handful of characters in a single location can really be. (Brian Kelley)



## Guests in Attendance

Director David Wu

## Texas Premiere

# COLD STEEL

2011, dir. David Wu, 107 min., China



### BRIEF SUMMARY

After 17 years spent directing multiple television series in North America, director David Wu (a longtime collaborator of John Woo) returns to his native China to deliver the heart-pounding World War II epic, COLD STEEL.

### FULL DESCRIPTION

Bullets show no mercy! War has ravaged China and chaos has reigned in many parts. An elite group of snipers have been assembled to take out enemies and traitors. Mu (Peter Ho), a rather young and naïve hunter, has been drafted to be part of the 204th unit after heroically shooting down enemies during an ambush. Squad leader Zhang (Tony Leung) welcomes him into the brotherhood by assigning him his first official mission. His task is to join the team in taking out four enemy generals and a handful of Chinese traitors. Mu's recklessness and soft heart begin to cloud his judgment, and even diminish his abilities - as the best snipers need to be emotionally detached. Meanwhile, General Masaya sends some of his best sharp-shooters to retaliate. Whose bullets will speak louder?

Lock and load! Frequent John Woo collaborator David Wu returns with a vengeance and directs one of the most dynamic war films in years. Wu hits bulls-eye after bulls-eye with fast and furious gunfire action with a heavy dose of the kinetic energy from the best 80s Hong Kong action that will undoubtedly kick your adrenaline gland into overdrive.

Based on a famous and popular online Chinese novel, the film improves upon original material with more humor and excitement. Wu is one of the most influential action editors of the last 40 years, collaborating with everyone from Chang Cheh and Lau Kar Leung at Shaw Brothers Studios to Tsui Hark, Ronny Yu and of course John Woo. Rising star Peter Ho (MONKEY KING) brings a breath of fresh air as a leading actor to look forward to in the future; he keeps his performance intense yet funny and charismatic. (King-Wei Chu, Fantasia International Film Festival)

North American Premiere

# COMBAT GIRLS

2011, dir. David Wnendt, 103 min., Austria



## BRIEF SUMMARY

The debut feature from director-writer David Wnendt—is a bleak tale of two girls who, for very different reasons, get swept up in the resurgent Neo-Nazi movement in Germany.

## FULL DESCRIPTION

In many ways, Marisa is a normal working-class German teen. She lives with her mother and works at the family store. She also adores her sickly grandfather, an ex-Nazi soldier, and Adolf Hitler. Marisa, along with her brutal skinhead boyfriend Sandro, are fierce promoters of the Nazi cause—their bodies are adorned with elaborate Third Reich tattoos, they hurl racist epithets at strangers, and occasionally back up their hateful words with violent acts. In contrast, Svenja is an apolitical suburban girl. Her rebellious tendencies manifest in mostly benign ways like smoking cigarettes in secret. Svenja finds a boyfriend who travels in Marisa's circle of friends, and eventually Marisa and Svenja's paths intersect in ominous ways.

COMBAT GIRLS, which premiered at the 2012 Berlin International Film Festival, represents a new wave of European films exploring the

contemporary impact of the Nazi era. Specifically, the film explores young women's attempts to find their individuality amongst a set of competing generational influences. COMBAT GIRLS pulls no punches. The film submerges the audience in the underground world of skinheads and racist ideologues. Composer Johannes Repka even created faux Neo-Nazi punk music specifically for the film. This attention to authenticity is not done for the purpose of sensationalism, but to support the film's compelling story and complex characters. COMBAT GIRLS is a powerful nuanced work by a dynamic new voice in German cinema. (Rodney Perkins)



US Premiere

# COME OUT AND PLAY

2012, dir. Makinov, 95 min., Mexico



## BRIEF SUMMARY

While on vacation, Beth and Francis visit a remote island that turns out to be almost solely inhabited by children. Unfortunately for them, these kids are far from well behaved.

## FULL DESCRIPTION

Beth and Francis, a young married couple, are on holiday together when they venture to a beautiful, but highly remote, island. Beth is pregnant and the two are hoping to enjoy their last vacation before their baby is born. When they arrive, they notice that while there are plenty of children present, the adults all seem to be missing. Initially attributing this to the after effects of a recent festival, they quickly realize something far more sinister is afoot. The two will face terror and unsettling difficult decisions in their quest to make it off the island alive.

Makinov's remake of the 1976 Spanish horror film WHO CAN KILL A CHILD upholds much of the disturbing content and genuinely affecting narrative subtleties of the original film without muddying its own identity. In remaking the film, Makinov skillfully captures the timeless

horror of the original story's stark, deeply morally troubling themes. It makes us FEEL the ethical questions posed throughout the narrative, that pit our survival instinct against our sense of decency.

Likewise, the underlying tensions and ambivalences of impending parenthood, explored so deftly in the original are upheld in this translation, counterbalancing that which could otherwise play as exploitation. However, COME OUT AND PLAY simultaneously delivers the goods in terms of shocks and gore. There is plenty here to appeal to both the reasoned and primitive sides of our brains. The performances by leads Ebon Moss-Bachrach and Vinessa Shaw are sincere and empathetic to the point of palpable heartache. We watch them commit heinous acts of violence, but for all of it we cannot muster judgment given their unbearable circumstances. Tension blossoms from unexpected places and grows at a rapid pace until it achieves an absolute stranglehold on the audience. COME OUT AND PLAY is a sterling example of a horror remake done right and its final moments are a testament to the genre's continuing ability to shock and challenge us. (Brian Salisbury)

## Guests in Attendance

Director Christopher MacBride  
Producer Lee Kim

## World Premiere

# THE CONSPIRACY

2012, dir. Christopher MacBride, 85 min., Canada

## Plays with 88:88

2012, dir. Joey Ciccoline, 13 min., USA. Val has lost control of her life. Realizing she must stand alone, she has only one remaining option - to find a way to fight back.



## BRIEF SUMMARY

Two young documentary filmmakers are drawn into a shadowy world of secret societies when the subject of their film simply disappears. Have his investigations led to his demise?

## FULL DESCRIPTION

When two young filmmakers select a seemingly crazed conspiracy theorist as the subject of their new work, the task seems simple enough: befriend him, gain his trust, and let his theories speak for themselves. But things prove much more complicated than that. Despite his wild street preaching, their subject proves to be an articulate and intelligent man; one prone to seeing patterns others don't, sure, but hardly the expected lunatic. Listen long enough and his arguments even start to make a certain sort of sense. It's enough to make you wonder if maybe, somewhere, there's some basis to what he's saying...

And then he simply disappears. No word. No trace. Just gone.

While one of the filmmaking duo is prepared to walk away, the

other becomes obsessed. This should not be possible. People don't just disappear. Not unless someone wants them to. What if he was correct? What if he was on the verge of exposing some greater scheme? And what if he was taken? And so begins an obsessive effort to reconstruct his work, an effort that points the duo to a hidden society, a high powered retreat and networking organization for the political and business elite.

A meticulously researched and cannily constructed bit of work, THE CONSPIRACY systematically blurs the lines between fact and fiction, deconstructing the distinction between facts and news, news and propaganda. Using one of the most persistent memes of our time – the conspiracy theory – to create a fact-based thriller, THE CONSPIRACY is more than just entertainment. It's a sly commentary on a world in which the medium really has become the message, a world in which the most important question is not "What happened?" but "Who is telling us?" (Todd Brown)





## Guests in Attendance

Director Charles de Lauzirika  
Actors Josh Lawson and Ron Perlman

## US Premiere

# CRAVE

2012, dir. Charles de Lauzirika, 113 min., USA

## Plays with CHILLY

2012, dir. Dylan Kohler, 5 min., USA. As the heat rises in a stuffy hotel room, a talking ice cube pitches the wonders of modern refrigeration to a strangely distracted man.



### BRIEF SUMMARY

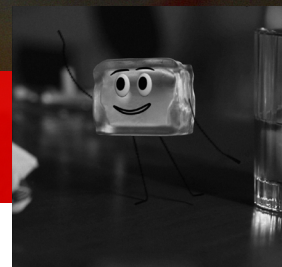
CRAVE follows a mentally unstable crime scene photographer on his descent into violence and madness. CRAVE won the New Flesh Award for Best First Feature at the 2012 edition of the Fantasia International Film Festival.

### FULL DESCRIPTION

Aiden is a crime scene photographer who trolls the streets of Detroit in search of prime subjects with the help of a hardened homicide cop named Pete. In addition to being obsessed with photos of dead women, Aiden is prone to perverse revenge fantasies. Despite his unhinged behavior, he stumbles into a tryst with his neighbor Virginia, who is on the rebound from a relationship with a dirtbag named Ravi. As Aiden tries to keep his tenuous relationship with Emma alive, his delusions become more pronounced and he begins to act out his fantasies in the streets of Detroit.

CRAVE is an impressive first feature from Charles de Lauzirika, who cut his teeth directing and producing content for numerous DVDs such as BLADE RUNNER and ALIEN3. With CRAVE, Lauzirika turns

his considerable skills to crafting a multi-layered, darkly humorous thriller. The screenplay is based on a story by Robert Lawton, and recalls a twisted mix of Chuck Palahniuk and Paul Schrader. Although there are numerous precedents for this kind of story, CRAVE molds these ideas into something fresh and original. In depicting Aiden's demented world view, CRAVE pierces the fourth wall numerous times, relies heavily on fractured internal dialogue, and deploys tricky tonal shifts. Lauzirika pulls off this complex high-wire act with confidence and style. (Rodney Perkins)



World Premiere



## DANGER 5

2012, dir. Dario Russo, 213 min., Australia



### BRIEF SUMMARY

It's World War II and there's nothing Hitler won't do to take over the world! Dinosaur men! Love potions! Giant robots! And all that stands in his way are the intrepid forces of the DANGER 5!

### FULL DESCRIPTION

It's World War II and the forces of Goodness and Right are in a pickle. Hitler is on the rise and the little Fuhrer's deviousness knows no bounds. There is no scheme too outlandish, no plan too far-fetched. No, he means to rule the world and if stealing international landmarks will help him do it, then that's what he's going to do. Radio controlled dinosaurs? Of course! Solid gold weaponry? Sterling!

All that stands between Hitler and total world domination are the intrepid forces of DANGER 5. A collection of the free world's top secret agents, DANGER 5 unite for one simple task: To kill Hitler. And they'll go to the ends of the earth to do it. From Australia: Tucker. From England: Claire. From Russia: Ilsa. From France: Pierre. And from the USA: Jackson. Together they will put an end to Hitler's nefarious schemes.

From the demented minds of Dario Russo and David Ashby – who also plays Jackson – DANGER 5 is a hilarious spin on THUNDERBIRDS-style spy adventures. There is no mission too dangerous, no plan too outlandish for this team.

Director Russo's love for the period DANGER 5 recreates is matched only by his astounding ability to actually recreate it. The series is flawlessly executed using period techniques ranging from miniatures and matte paintings to models and prosthetics that it could very nearly be an artifact from the time rather than a recreation. Only the slyly deconstructionist sense of humor gives the ruse away. DANGER 5 originally aired as a six part television series in Australia. Fantastic Fest is proud to present all six parts in a single, uninterrupted orgy of dinosaur-headed excess (Todd Brown).



## Guests in Attendance

Director Noboru Iguchi

US Premiere



# DEAD SUSHI

2012, dir. Noboru Iguchi, 91 min., Japan

## Plays with MEAT STICK MAN

2012, dir. Jared Bentley, 3 min., USA. Meat Stick Man bursts into a young boy's room to personally "feed" his hunger, only to find the boy needs some convincing.



### BRIEF SUMMARY

Japanese splatter action comedy is on the menu when director Noboru Iguchi & karate girl Rina Takeda join forces to take on flying killer sushi monsters in DEAD SUSHI!

### FULL DESCRIPTION

Director Noboru Iguchi has brought audiences around the world machine gun schoolgirls, robot geishas, karate robots, and toilet zombies. Once you consider this fact, a "nature attacks"-type movie about flying killer sushi seems like the next logical step! Wait no longer, fans of nutbar Japanese cinema, for chef Iguchi has served up an omakase that will eat you, if you don't eat it first.

Keiko, daughter of a famous sushi chef, leaves home to escape his overbearing training in both sushi-making and martial arts. Finding work at a rural inn, she is bullied by the staff and ridiculed by the guests, including the president of Komatsu Pharmaceuticals, who has come to the inn for a vacation with his associates. Little do they know, however, that disgruntled Komatsu researcher Yamada has followed them there with designs on revenge, using a serum he developed that

can awaken the murderous instincts of fish on rice, creating...killer sushi! Bloodthirsty tuna and squid soon descend upon the humans, killing many and turning the remainder into zombie-like creatures. Keiko, joined by the inn's former sushi chef Sawada, uses her fighting skills against the creatures in an attempt to escape with a handful of uninfected survivors. But Yamada has another deadly surprise for them...can Keiko and Sawada defeat both him and his flying killers?

Iguchi is no stranger to Fantastic Fest, but the big difference this time around is the presence of rising martial arts star Rina Takeda, still barely out of her teens when the movie was made. Takeda's earlier films like HIGH KICK GIRL left a bit to be desired in the story department, but her first feature film collaboration with Iguchi delivers the goods. It helps, of course, that she's backed up by Iguchi's regular stock company of players, including faces familiar to Austin audiences like Asami and Demo Tanaka, plus the required presence of Yoshihiro Nishimura's special effects to deliver the splatter. Bring your soy sauce and wasabi and plenty of beer—you're on the menu tonight! (Marc Walkow)



North American Premiere

## DOM - A RUSSIAN FAMILY

2011, dir. Oleg Pogodin, 109 min., Russia



### BRIEF SUMMARY

A Russian mobster returns to his ancestral home for a family reunion after years of living in the criminal underworld. Unbeknownst to him, his ruthless enemies follow close behind.

### FULL DESCRIPTION

Families are hell. That's a given. There's nobody closer and that special relationship translates into a special ability to wreak havoc when things turn sour. And things have very definitely turned sour for the Shamanov family. Four generations live in the same crowded farmhouse on the remote steppes. Four generations chafing at a lack of opportunity and their meager existence. Four generations of people who, as often as not, barely want to be in one another's presence.

And yet that's not going to stop them from celebrating grandpa's birthday. No, brave faces shall be worn as the entire clan gets together to honor their eldest. The entire clan, including those few who have managed to escape the gravitational pull of the family home and make other lives for themselves. Everyone including eldest son Stepan, who left decades ago and has not been seen since. They may soon wish

Stepan had not returned after all. You see, Stepan's path to success involved some very unsavory activities. Away from the farm he has thrived in the criminal underworld, climbing through the ranks of the mafia and acquiring some dangerous enemies in the process. And now that he's home, those enemies cannot be far behind.

After building a career as a director who essentially dressed up American action film tropes in Russian clothes for the local audience, helmer Oleg Pogodin turns in something far more unusual, far more distinctly Russian, and far, far better with his fourth feature film. Starting as a family drama laced with dark domestic overtones, DOM builds in threads of external menace before exploding into an ultra violent finale. Totally unique, totally compelling, there is nothing else quite like it. (Todd Brown)



Austin Premiere

## DOOMSDAY BOOK

2012, dir. Kim Jee-woon and Yim Pil-sung, 113 min., Korea



### BRIEF SUMMARY

Innovative Korean genre directors Kim Ji-Woon and Yim Pil-Sung turn their imaginations to apocalyptic sci-fi with this three-part omnibus film which outlines three possible ways in which the world goes kaput.

### FULL DESCRIPTION

Kim Ji-Woon is one of Korea's most fascinating directors, and a new movie from him is always an event. Whether it's the stylized horror of *A TALE OF TWO SISTERS*, the intense action of *A BITTERSWEET LIFE*, the wild spaghetti western madhouse of *THE GOOD, THE BAD AND THE WEIRD* or even the dark psychodrama *I SAW THE DEVIL*, he has consistently delivered some of the most challenging, gorgeously shot, innovative genre movies to come out of Korea.

Originally planned to be a three-part omnibus directed by Kim Ji-Woon, Yim Pil-Sung (director of *HANSEL & GRETEL* and *ANTARCTIC JOURNAL*) and Han Jae-Rim (*THE SHOW MUST GO ON*), production started on *DOOMSDAY BOOK* in 2006, and then fell apart when Han's film (a retelling of an O. Henry short story) proved to be unworkable.

With only two-thirds of the movie completed, it was shelved. Then, after a new influx of cash in 2010, Kim and Yim worked together to complete the movie's third segment. Now their collaboration about the end of the world is finally ready for the big screen.

Outlining three ways in which the world ends, *DOOMSDAY BOOK* starts with Yim Pil-Sung's "A Brave New World," a rollicking, hilarious tale about rampant pollution that leads to an outbreak of zombie-ism that robs man of even his ability to choose to die. The second short, Kim Ji-Woon's "The Heavenly Creature" is about a future where robots have become our main source of manual labor. One android, which resides at a Buddhist temple, achieves enlightenment, and the company that produces robot workers realizes that it's got a crisis on its hands. The movie wraps up with the two directors collaborating on "Happy Birthday," about a young girl whose wish results in a giant meteor heading straight for the planet Earth. Injecting welcome doses of comedy into three hard science fiction scenarios, this two-fisted dose of apocalypse is the smartest sci-fi flick to hit movie screens all summer. (NYAFF)

## Guests in Attendance

Director Eron Sheean  
Actor Michael Eklund

## US Premiere

# ERRORS OF THE HUMAN BODY

2012, dir. Eron Sheean, 101 min., Germany/Australia

## Plays with ADVANTAGEOUS

2012, dir. Jennifer Phang, 23 min., USA. Gwen is the spokesperson for a radical technology allowing people to overcome their natural disadvantages. When her job and family are in crisis, will she undergo the procedure herself?



## BRIEF SUMMARY

Plagued by the memory of the infant son he could not save, geneticist Geoff Burton plunges into a web of intrigue, jealousy and lies in this icily precise thriller.

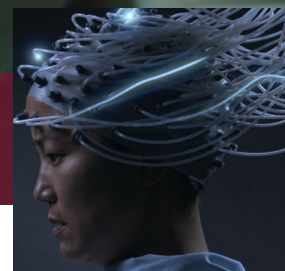
## FULL DESCRIPTION

While it is very tempting to refer to Eron Sheean's *ERRORS OF THE HUMAN BODY* as a sci-fi thriller, that would simply not be accurate. Because while it is very much a fictional story that revolves around science, the science in this film – shot on location at the Max Planck Institute of Molecular Cell Biology and Genetics – is all as real as can be. Call it a scientific thriller, if you will, with all of the science grounded in reality.

*THE DIVIDE* screenwriter Sheean makes his feature directing debut following a string of acclaimed shorts with *ERRORS OF THE HUMAN BODY*, the story of geneticist Dr. Geoff Burton obsessively struggling to find a cure for the rare genetic ailment that killed his infant son years before. Though brilliant, his obsessions and often unorthodox working methods have left Burton's career in a shambles, forcing him

to relocate to Germany to continue his work. It seems a promising move at first, a well equipped lab with a sympathetic administration and a former student in a key position, but Burton is soon swept up into a web of deceit and jealousy when he discovers that his former student may have found the solution he has searched for – and another researcher may be stealing it.

An icily precise thriller anchored by a subtle, nuanced performance from Michael Eklund (*THE DIVIDE*, *THE DAY*), with support from indie faves Karoline Herfurth (*PERFUME*, *WE ARE THE NIGHT*) and Tomas Lemarquis (*NOI THE ALBINO*), *ERRORS OF THE HUMAN BODY* offers up a surprisingly human take on science, a story ultimately more concerned with its characters than the tools they wield. It is a refreshing, yet challenging approach. (Todd Brown)





US Premiere

# EVERYBODY IN OUR FAMILY

2012, dir. Radu Jude, 107 min., Romania

## Plays with SLAGBRØDRE

2012, dir. Kristoffer Jørgensen, 9 min., Norway. Northern Norway 1929:  
A man returns home after years of absence and receives a less than cordial  
welcome from his brother.



### BRIEF SUMMARY

A simple domestic dispute becomes an explosive examination of stress in this powerful and unsettling Romanian drama.

### FULL DESCRIPTION

First and foremost, it should be clear that EVERYBODY IN OUR FAMILY is a film best experienced blind. Innovative, daring and about as original as film can get, the latest offering from the Romanian new wave is something that is better experienced and than read about. If you're interest is piqued, stop reading and start watching.

The story is simple. Marius, a single dad in his thirties, travels to his ex-wife's house to pick up his daughter, Sofia, for their annual beach holiday. Upon arrival, he is told by her grandmother and her step father that Sofia is sick and must stay at home with her mother. As Marius' insistence grows, so do tensions in the household, pushing the situation to unimaginable heights.

Shot in almost real time, EVERYBODY IN OUR FAMILY shows how much can really change for someone over the course of one afternoon.

Director Radu Jude's hyperrealistic style helps to sets the stage for an intense discussion on family values. Drawing the most out of a plethora of incredible performances, he peppers the intensity with a dark and witty humor that resonates through the humanity of the film. As the action builds to a climax, Jude tries his best not to suffocate the audience, presenting the facts for a pure reaction. The result is often as humorous as it is horrific.

Breaking out of any mold that you could possibly put it in, EVERYBODY IN OUR FAMILY is not your typical Fantastic Fest fare. It is, however, simply too good and too unique to be ignored. (Michael Lerman)



## Guests in Attendance

Director Fredrik Horn Akselsen  
Producer Christian Falch

## World Premiere



# THE EXORCIST IN THE 21ST CENTURY

2012, dir. Fredrik Horn Akselsen, 80 min., Norway



### BRIEF SUMMARY

Norwegian documentarian Fredrik Horn Akselsen examines the work of Father Jose Antonio Fortea – an actual, Vatican-approved exorcist – in this balanced look at a largely hidden world within the Catholic church.

### FULL DESCRIPTION

It has been done so many times now that it has become cliché, eyes simply rolling and glazing over when the 'Based on a true story' tag scrolls across the screen to add gravity to the latest Hollywood concocted tale of demonic possession. But THE EXORCIST IN THE 21ST CENTURY really is the true story, a detailed and nuanced documentary of highly specialized priests – real life Vatican-approved exorcists – and the people who seek out their services.

Filmmaker Fredrik Horn Akselsen has been granted a remarkable degree of access to tell this story, presenting information and first hand experiences in a steady, even hand that leaves the audience free to draw their own conclusions. He meets with believers in the phenomenon as well as skeptics, both inside and outside of the

church. But mostly he tells his story through two people. First, there is Father Jose Antonio Fortea, a Roman Catholic priest based in Madrid. Father Fortea first rose to prominence as the author of Summa Daemoniaca, a treatise on the history of demonology throughout Catholic history including, yes, a manual of Catholic rites of exorcism. Father Fortea has become known around the world as an expert on the topic, traveling to speak about demonology around the world and – as one of a small group of Catholic priests approved by the Vatican to perform exorcisms – he very definitely practices what he preaches.

And then there is Constanza – an articulate, university educated Colombian woman who sincerely believes she is demon possessed and is seeking out the help of Fortea or any other priest who may free her of her affliction.

Akselsen tells these stories with a minimum of fuss and bother, choosing to let the day to day life of the men who live out this very unusual vocation be the story rather than attempting to embellish for shock value. It makes for fascinating viewing. (Todd Brown)



## Guests in Attendance

Director Jonah Bekhor

## Regional Premiere



# THE FINAL MEMBER

2012, dir. Jonah Bekhor and Zach Math, 75 min., Canada



### BRIEF SUMMARY

A mind-blowing documentary about three men who are deeply obsessed with penises—human or otherwise.

### FULL DESCRIPTION

Since 1974, Sigurdur “Siggi” Hjartarson has run the Icelandic Phallogological Museum, which houses the world’s largest collection of mammalian penises. Siggi’s private collection runs the gamut from microscopic to gargantuan, including penises from whales, dogs, pigs, bears, bulls and hamsters. Siggi believes that his museum—and his legacy—will be incomplete without an important addition to his museum: a human penis of “legal length.” After years of searching, he tracks down two donors: an aging Icelandic philanderer and a weirdo from California who refers to his penis as “Elmo.” Siggi’s quest for penile perfection morphs into a race against time as the donors compete to become the first human to have their members severed and preserved for posterity.

in recent years. The film initially seems like a quaint exploration of a single man’s weird obsession, but evolves into a deep character study of three dudes who are pathologically obsessed with male genitalia—human or otherwise. Siggi uses his museum to break sexual taboos and educate the public. The Icelandic ladies’ man wants to preserve his rapidly aging penis before it shrinks down to the size of a raisin. Unlike his aging counterpart, the cowboy wants to chop his off before he dies. THE FINAL MEMBER delivers everything one could want from a documentary—it’s emotionally engaging, funny, and highly disturbing. (Rodney Perkins)

With THE FINAL MEMBER, co-directors Jonah Bekhor and Zack Math have created one of the most unique and memorable documentaries

North American Premiere



## FLICKER

2012, dir. Patrik Eklund, 99 min., Sweden



### BRIEF SUMMARY

Oscar-nominated short film director Patrik Eklund's feature debut showcases the wry wit that made his shorts so hugely popular in this tale of a small town telecom company plagued by anti-radiowave anarchists.

### FULL DESCRIPTION

Backberga has gone dark, its power supply crashing to the ground – literally – just outside of town. This has been happening a lot lately. Not by any fault of the local electrical engineers or struggling local telecom company Unicom. No, it's the group of radical, anti-radiowave anarchists who keep blowing things up. Not even Unicom's freshly created superhero mascot can stop them.

Swedish writer-director Patrik Eklund has won international acclaim – and an Oscar nomination – for his previous short films thanks to his wickedly sharp wit and drily understated sense of humor. Those factors are once again in full effect with Eklund's debut feature, *FLICKER*.

Though the plot of *FLICKER* has plenty to draw you in, the real strength of the film lies in its characters. The put-upon accountant who dreams of a more romantic, Ted Danson-style love life. The cleaning woman terrified of spiders. Unicom's hysterically incompetent IT department. Eklund is an absolute master of wedding the mundane to the absurd because, to his eyes, there is little to no difference between the two. But Eklund is not content to just poke fun. No, as silly as these people are he loves them all and *FLICKER* accomplishes the remarkable task of finding the humanity in each of them.

A slyly observed gem of a film, *FLICKER* announces Eklund as a director who could be a sort of surrogate Coen Brother, should he ever choose to go that route. Eklund certainly shares the Coen's gift for observation and their appreciation of the absurd, but Eklund's obvious love for his characters stands in stark contrast to the lurking cynicism of most who walk this road, and marks him as a truly unique voice. (Todd Brown)



## Guests in Attendance

Director Øystein Karlsen  
Producer Anders Tangen  
DOP Pål Bugge Haagenrud  
Actor Jon Øigarden

## North American Premiere



# FUCK UP

2012, dir. Øystein Karlsen, 95 min., Norway



## BRIEF SUMMARY

Clearly it's all the moose's fault. Jack had everything under control until his best friend crashed into a moose on the Swedish border. With a trunk full of cocaine. Now it's all gone to shit.

## FULL DESCRIPTION

Jack is not what you would consider a high quality human being. He drinks too much, does drugs constantly and has never been one to hold down a job. He also has a tendency to fuck anything that moves, a pattern of behavior that Jack puts no particular effort into hiding from anybody – not even his live-in girlfriend and mother of his child. Jack is, in short, the titular FUCK UP in Øystein Karlsen's feature debut.

Jack has only two things in his favor. He has a certain natural charm, and he's intensely loyal to his three childhood best friends. It is, of course, one of Jack's good traits that gets him in trouble when one of these friends crashes his car into a moose and ends up in hospital, the clock ticking on just how long it will take for the police to realize there's two and a half kilos of cocaine hidden in his trunk. The people who were waiting to receive said cocaine know it's there, of course,

and they're less than pleased that it hasn't been delivered. The clock is ticking for Jack to get the drugs out of the car without the police noticing and complete the transaction himself while hopefully keeping everybody alive in the process.

Though FUCK UP is Karlsen's first feature, it is a reunion project of sorts, realigning the entire cast and creative team of hugely popular Norwegian sitcom DAG – currently in development for a US version at Fox – for a wickedly black action comedy. The friends on screen are friends in real life, and the established rapport – to say nothing of the fact that all of them are hugely talented – elevates FUCK UP into rare territory. If you take your comedy darker than pitch then this is a treat, indeed. (Todd Brown)

## Guests in Attendance

Director Ron Morales  
Producer Rebecca Lundgren  
Co-producer Josh Sobel  
Executive Producer Theo Brooks

## Texas Premiere



# GRACELAND

2012, dir. Ron Morales, 84 min., Philippines



### BRIEF SUMMARY

An alleged cop, far from an officer of the law, sets in motion a downward spiral of kidnapping, murder, deceit and deep depravity that involves a congressman, his daughter and his driver.

### FULL DESCRIPTION

Marlon Villar is a typical working man, though as the driver for corrupt Congressman Manuel Changho, Marlon makes a little more than the average Filipino. Despite his good fortune, it's still not enough money to help his wife, who's deathly ill and in need of an organ transplant. When Marlon has some trouble covering up Changho's latest impropriety, it sparks a series of events that will threaten to ruin him and everyone close to him.

The trouble begins when he goes to pick up Changho's daughter Sophia from school. The Congressman's child has struck up a friendship with Marlon's daughter Elvie, who's also along for the ride. They're pulled over by a "cop" that turns out to be a kidnapper, who makes off with Elvie (mistaking her for Sophia) and tells Marlon to pass along the ransom demands to Changho. Marlon, terrified and distraught, must

find some way to get his daughter back.

Written and directed by Ron Morales, a key grip on several well-known Hollywood films, GRACELAND is a tense, taut thriller that drags the audience through some of the darkest parts of the Filipino underworld. Bribes and corruption are commonplace in GRACELAND's Manila, and they're just the tip of the lurid iceberg. Morales borrows somewhat from Kurosawa's classic kidnapping thriller HIGH AND LOW, but continually puts his own spins on a familiar story. Arnold Reyes is outstanding in the difficult role of Marlon, communicating a plethora of emotions in a very real way as the web of deceit tightens around him. GRACELAND is a dark and dirty film, tense and occasionally unsettling, where no one makes it out completely clean. (Luke Mullen)



## Guests in Attendance

Star Doug Benson

World Premiere

# THE GREATEST MOVIE EVER ROLLED

2012, dir. Ryan Polito, 90 min., USA



## BRIEF SUMMARY

Two Comedians, Doug Benson and Graham Elwood, decide to make a movie detailing their lives on the road.

## FULL DESCRIPTION

Comedian Doug Benson, the subject of SUPER HIGH ME, is back to answer one question: What is the subject of that cult hit pot-umentary up to now? He's got three popular podcasts, 400,000 plus Twitter followers, a series on Comedy Central, and a new comedy doc: THE GREATEST MOVIE EVER ROLLED. It's a fast paced look at life on the road for a comic with a rabid following, as he travels with his buddy - clean-livin', wound-up karate enthusiast, Graham Elwood - on a tour to raise money to make a movie about going on tour to raise money to make a movie. Yeah, so very Spurlock of him. Doug finds fun everywhere he goes, and he'd like to share it with you.

Pun intended, it is high time that Doug Benson made it to Fantastic Fest. Apart from his well-known herbal first love, Doug is almost as passionate about the movies. Not only will Doug be world-premiering his new feature film, he'll be joining the Master Pancake team as a

guest performer, recording a 4:20 edition of his podcast Doug Loves Movies, serving as the head of the jury for the Gutbusters comedy award and providing a steady anchor of film knowledge for the US team at the Fantastic Debates. Fantastic Fest 2012 might go down in the history books as "the year of Benson." By the end of the festival I want one of two things to happen... for Doug to either deny his early film credit as the orange dancer from Captain EO or go all in and show us the dance.

# HAIL

2012, dir. Amiel Courtin-Wilson, 104 min., Australia

## Plays with CATERWAUL

2012, dir. Ian Samuels, 14 min., USA. An aging fisherman develops an intimate relationship with a lobster at the risk of reawakening an irresolvable loss.



### BRIEF SUMMARY

Real life ex-con Daniel P. Jones stars in this haunting and unflinchingly realistic film crafted from pieces of his own memories and experiences.

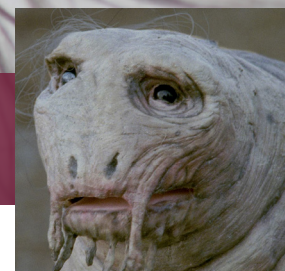
### FULL DESCRIPTION

Danny (Daniel P. Jones) is released from a Melbourne jail and immediately returns home to his girlfriend Leanne (Jones's real life partner Leanne Campbell). Though his relationship with Leanne picks right back up where it left off, Danny's attempts to reintegrate into society are met with resistance at every step of the way. Haunted by the mental and emotional demons of prison and the lifestyle that put him there, he soon resorts to the familiar crutches of alcohol and outbursts of anger to alleviate tension. Danny is able to maintain some amount of control until things begin to fall off the rails, triggered by a visit from Leanne's heroin dealing friend Anthony.

HAIL is a startling and brutal hybrid film, a semi-autobiographical pastiche of events from Jones' life and from those of his acquaintances in the criminal world he used to inhabit. Director Amiel Courtin-Wilson

worked with Jones to piece together a narrative from his memories and cast Jones, Campbell and other real life characters to create HAIL. The result is a gripping experimental film full of a palpable reality. The narrative is as free-flowing and surreal as it is straightforward with scenes of intense grit inter-cut with those of arresting artistic beauty all coupled with an inventive and unforgettable score. It all works thanks to stunning performances from everyone, especially Jones who has spent his entire life preparing for this role.

We at Fantastic Fest certainly do love our crime dramas but HAIL is certain to defy attendees' expectations of what a film of its kind can be. Like other ultra-realistic films coming out of Australia, HAIL will take you uncomfortably close to the mind and misdeeds of people who have actually lived the kind of lives most of us only see in movies. (Brian Kelley)





## Guests in Attendance

Director Patrik Syversen  
Actor/Writers Stig Frøde Henriksen,  
Actor/Writer Zahid Ali  
Writer Tommy Wirkola  
Producers Terje Strømstad and  
Kjetil Omberg

## World Premiere



# HELLFJORD

2012, dir. Patrik Syversen, Kenneth Olaf Hjellum, Ole Giæver, Sebastian Dalén, Vegar Hoel and Roar Uthaug, 203 min., Norway



## BRIEF SUMMARY

Seven of Norway's finest directors team up for writer / producer Tommy Wirkola's fusion of HOT FUZZ and TWIN PEAKS. A seven part TV series from the director of DEAD SNOW.

## FULL DESCRIPTION

Please do not ask Sergeant Salmander about Gunnar. He loved that horse dearly and nobody feels worse about what happened to Salmander's noble steed than Salmander himself. Yes, he understands that there were children present at the Independence Day parade who may require significant, long term counseling to come to terms with what they witnessed that fateful day but still, he feels bad, okay?

Sergeant Salmander's journey may begin with a horse in Oslo, but it ends with a posting in HELLFJORD – a tiny town in the ass end of Norway where Salmander will serve as the district sheriff for the three month notification period labor law requires before he is summarily fired from the police force. Can he save his job by doing an exceptionally good job during his months in the far north? Probably not, but he intends to give it all he's got.

The distinctive – and distinctively odd – world of HELLFJORD could only have come from the mind of one man, writer-producer Tommy Wirkola (DEAD SNOW). The seven episode television series introduces a world just slightly out of synch with the one you may know - a world where family restaurants double as strip clubs, the average age is sixty seven and the sun never, ever goes down. Wirkola and his all star team of directors – among them YOU SAID WHAT helmer Patrik Syversen and COLD PREY's Roar Uthaug – have created a world that falls into the sweet spot between HOT FUZZ and TWIN PEAKS and Fantastic Fest is proud to present the World Premiere of the complete series. (Todd Brown)

US Premiere

## HENGE / THE BIG GUN

2012, dir. Hajime Ohata, 106 min., Japan



### BRIEF SUMMARY

A double shot from Japanese up-and-comer Hajime Ohata. Blending elements of Kiyoshi Kurosawa and Shinya Tsukamoto with just the right amount of kaiju monster battles, Ohata is quickly building a reputation as one of Japan's brightest new talents.

### FULL DESCRIPTION

A double shot from one of Japan's brightest – and strangest – young directors, THE BIG GUN and HENGE prove the country that spawned iconic talents like Kiyoshi Kurosawa and Shinya Tsukamoto isn't done yet.

With his twenty minute short film THE BIG GUN, Ohata captures Japan at its economic worst, the crumbling economy leaving the residents of a small town completely on their own as employer after employer shuts down. In the face of financial ruin, the owner of a local ironworks and his brother have no choice but to accept an offer from local gangsters to design and construct bargain handguns. Things do not end well.

Ohata was silent for some time following THE BIG GUN's completion in 2008 but returned to screens this year with the longer, more ambitious offering HENGE. Part domestic drama, part creature feature, HENGE wears its influences on its blood-soaked sleeve, and while some parts may feel familiar, the way they're assembled is utterly unique.

HENGE tells the story of a marriage on the rocks, the husband afflicted with strange fits that he says feels as if some strange creature is trying to burst out of him. This bad scenario becomes even worse when the wife must acknowledge that she cannot care for her husband – who she still loves – and must send him away. But when he escapes and returns – looking not for vengeance but for shelter – both must confront the truth that his description of his fits is in fact a reality and his days as a human are rapidly coming to an end. An enormously ambitious micro budget effort, HENGE shows the sort of raw power that hasn't been seen from Japan since the original TETSUO. (Todd Brown)



## Guests in Attendance

Director Adrián García Bogliano  
Producer Andrea Quiroz Hernandez

## US Premiere

# HERE COMES THE DEVIL

2012, dir. Adrián García Bogliano, 97 min., Mexico

## Plays with VIDEOBOY

2011, dir. Stian Kristiansen, 33 min., Norway. The relationship between 13 year old Hasse and Pål is tested the day they accept an offer to visit a boy who is famous for his collection of videofilms.



### BRIEF SUMMARY

Fantastic Fest veteran Adrián García Bogliano returns with his latest supernatural horror. When two children who went missing while exploring a cave are found, it quickly becomes apparent something evil has come home with them.

### FULL DESCRIPTION

Director Adrián García Bogliano is no stranger to Austin with his past films screening at Cine Las Americas (36 STEPS), SX Fantastic (COLD SWEAT) and most recently, at Fantastic Fest 2011 (PENUMBRA). García returns to Fantastic Fest this year with HERE COMES THE DEVIL, another horror pastiche sure to please fans both old and new.

After a sexy and horrifying opening sequence sets the dial to appropriately creepy, we are introduced to Felix and Sol: normal, young parents who are on vacation with their children, Sara and Adolfo, in Tijuana. On the way home, exhausted from the journey and also looking for a little alone time, the couple allows Sara and Adolfo to explore a hillside near the rest stop unattended. The pair enter a dark cave on the hill and disappear. Felix and Sol work with the local

authorities to conduct a search but retreat back to their hotel room empty handed. Their nightmare appears to come to an end when the children are found and returned but it's not long before they realize there's something not quite right with the kids.

HERE COMES THE DEVIL displays many of Bogliano's signatures including beautiful women in various stages of undress, brutal violence and clever ways to build tension on a budget. Like all of his other films, though, it's completely unlike the one that came before it. As Sol and Felix become more and more convinced of something evil at work behind Sara and Adolfo's disappearance, a palpable sense of dread builds as paranoia sinks in. There are plenty of twists along the way, keeping the audience off balance and unsure of what to make of various bits of information. When the end finally comes, the revelations are as horrific and shocking as we have come to expect from García. (Brian Kelley)



## Guests in Attendance

Directors J. Anderson Mitchell and  
Jeremy Kipp Walker  
Actors Nils d'Aulaire and Jay Klaitz

## Regional Premiere

# THE HISTORY OF FUTURE FOLK

2012, dir. J. Anderson Mitchell and Jeremy Kipp Walker, 85 min., USA

## Plays with SPACEWRECKED

2012, dir. Kalle Doniselli Gulbrandsen, 14 min., Norway. After the total destruction of planet Earth 20 years earlier, two Norwegian astronauts must fight extreme boredom while living inside a space station.



## BRIEF SUMMARY

Real life bluegrass band Future Folk use a banjo and a guitar to save mankind in this sci-fi comedy origin story.

## FULL DESCRIPTION

When a comet threatens to destroy their planet, the citizens of Hondo send General Trius (Nils d'Aulaire) to find a new planet on which they can live. After landing on Earth somewhere near Brooklyn, General Trius chooses to ignore his mission to eliminate the indigenous peoples after wandering into a megastore and hearing music for the first time. He assumes the name Bill and starts a family and one-man bluegrass act.

His peaceful life is disrupted when the Hondorians send another representative - a bumbling fool named Kevin (Jay Klaitz) - to Earth to assassinate General Trius and clear the way for an invasion. Bill finds it easy to subdue Kevin with music and the two form a band called Future Folk that becomes popular in New York bars. The problem is, though, the Hondorians have no intention of calling off their plan to eliminate mankind.

THE HISTORY OF FUTURE FOLK, the feature debut of directors John Mitchell and Jeremy Kipp Walker, is the impossibly charming and clever origin story of the real life "Acoustic Space Aliens" who have been perfecting their act for more than 6 years in the New York City area. For all of its sci-fi elements, at the heart of the film is the immediately lovable personality of Future Folk, whose songs are enormously catchy and lyrics are full of the wit on which the movie is built. The deep love d'Aulaire and Klaitz have for music is apparent in every scene and while watching their musical performances in the film one starts to believe that two guys with a banjo and a guitar (along with some fancy red spacesuits) really could save the world through sheer charisma. (Brian Kelley)





North American Premiere

# HOLY MOTORS

2012, dir. Leos Carax, 116 min., France



## BRIEF SUMMARY

While following a day in the life of Mr. Oscar as he attends several appointments, things quickly unravel and spiral out of control, abandoning all sense of logic or sanity. Fans of Carax's 'Mierde' segment of Fantastic Fest 2008 hit TOKYO! will be right back at home.

## FULL DESCRIPTION

Mr. Oscar is a busy man. Obviously quite wealthy and important, he bids his young daughter good day while walking from his expansive home to his limousine to start the morning's appointments. His equally well-appointed bodyguards follow in a BMW. Seemingly exhausted already, he speaks with his driver, Celine, who informs him that he has nine appointments scheduled for the day. But it quickly becomes apparent that these are not normal appointments and Mr. Oscar is not your normal businessman.

A film that's far better to experience than to read about, HOLY MOTORS is a wild ride down the proverbial rabbit hole. Directed by Leos Carax, a Frenchman perhaps best known for his 1999 film POLA X, and starring Denis Lavant in a difficult and demanding role, HOLY MOTORS

is a movie that is constantly changing and evolving into something different. Carax and Lavant previously collaborated on Merde, the triumphant centerpiece of the anthology film TOKYO!, a Fantastic Fest alum from 2008. Fans of that film will find an extra layer of appreciation for HOLY MOTORS.

An absurdist adventure featuring everything from a random musical number to an impromptu fashion show in the Paris sewers, HOLY MOTORS is crazy but not without purpose. It is hilarious and completely insane yet strangely brilliant at the same time. An astute and acute meditation on acting and identity and on our own expectations as audience members as well as the increasingly blurry line between fantasy and reality, HOLY MOTORS is exactly the type of film you hope to discover at Fantastic Fest. (Luke Mullen)

## Guests in Attendance

Director Robert Wilson  
Producer Lewin Webb

## Regional Premiere



# I DECLARE WAR

2012, dir. Jason Lapeyre and Robert Wilson, 91 min., Canada



## BRIEF SUMMARY

A group of exceptionally creative children get sucked into their own private *Lord of the Flies* scenario when an after-school game of “war” turns into a test of loyalty, strategy and friendship.

## FULL DESCRIPTION

Every afternoon, several 13-year-olds congregate in the woods to play the game of “war.” Using their imaginations, they transform sticks into sub-machine guns and water balloons into grenades to practice their combat abilities. Legendary for his tactical mind, the young PK is a true General in the making. The only thing he cares more about than winning a battle is his best friend Kwon, a long time ally who frequents PK’s house for sleepovers and screenings of PATTON after their various victories. In an effort to defeat the illustrious PK, the ruthless General Skinner kidnaps Kwon with the intention of torturing him for information. Little does Skinner know that PK will do anything to get his best friend back and before they know it, a diverse band of soldiers that includes a priest, a bully and a mysterious girl sets off for battle in the war to end all wars.

If this sounds like a joke, it’s not. Directors Robert Wilson and Jason Lapeyre treat what could quickly become a dismissive satire with incredible sincerity. Putting us inside the minds of their young protagonists, Wilson and Lapeyre create a world in which we see children attack each other with everything from heavy artillery to laser eyeballs, all the while keeping the focus on their basic adolescent conflicts. Utilizing a cast of extremely talented child actors, the film contains very real depictions of bullying, teenage crushes and fickle friendships, making the movie as much about adolescence as it is about warfare. Winner of the top prize at this year’s Action Fest, I DECLARE WAR is a one-of-a-kind action pic with an incredible twist. (Michael Lerman)



Texas Premiere

# THE KING OF PIGS

2011, dir. Yeun Sang-ho, 97 min., South Korea



## BRIEF SUMMARY

THE KING OF PIGS is an emotionally punishing animated indie film about a group of friends whose brutal childhoods continue to haunt them as adults.

## FULL DESCRIPTION

South Korea's very first animated film to screen at Cannes, THE KING OF PIGS is a time-tripping, soul-shattering mystery about the scars that make us, and the secrets we bleed to keep. Kyung-Min has just killed his wife, but it didn't make him feel any better. His business is failing and he can't stop thinking about his middle school days, back when he was one of the lowly, bullied "pigs", the rock-bottom caste of the social animal kingdom, at the mercy of the popular "dogs". His old school friend, Jong-Suk, agrees to meet, and each man tells the other polite lies about his wrecked life. But both of them have one thing on their minds: Chul-Yi, their old class comrade, the quiet, deadly boy in the hoodie who fought back against the bullies and became, for one blazing moment in time, The King of Pigs. "Be my friends," he offered, "and you will never cry."

THE KING OF PIGS animation style evokes memories of the great Satoshi Kon (PAPRIKA), sinuous yet rippling with organic textures that mimic the flesh and failings of real, flawed human beings, with every tear, bruise and knuckle to the face meticulously rendered. One thing the film never allows us is too much room to breathe: these kids are suffering, and so must the audience. Every moment is tripwired, every scene is a time bomb. In keeping with the film's thematic resonance, the adult and child Jong-Suk are voiced, respectively, by Yang Ik-June and Kim Kkobbi, the stars of Fantastic Fest 2009's harrowing BREATHLESS.

Inspired by his own experiences in middle school, director Yeun Sang-Ho also drew upon recurring dreams to tell his dual-narrative story about the cycles of abuse and the bullied who become the bullies. THE KING OF PIGS is a meditation on the impotence and violence in the world of young adults, and the cancer of memory. In Yeun's dark vision, Korea today is bound by an invisible web of resentment, classism, and persecution from birth to death, where souls are trapped by their hidden sins. The only way to break free is to face the ugly truth about where we've been and where we're going. (NYAFF)

North American Premiere

# LEE'S ADVENTURE

2011, dir. Frant Gwo, 91 min., China



## BRIEF SUMMARY

When Li Xianje's beautiful girlfriend dies in a tragic accident, he attempts to harness his temporal dilation disorder in order to travel back in time and save her!

## FULL DESCRIPTION

Li Xianje is a video game-loving slacker, who coasts through life at his own pace, thanks to a rare condition known as temporal dilation disorder. TDD causes time to pass more slowly than for everybody else - minutes feel like days, a day like an entire lifetime. It proves a lonely existence until he meets the beautiful Wang Qian, who shares his affliction. However, when a tragic car accident snatches her away, Li will do whatever it takes to be reunited with the woman he loves. Perhaps a mysterious video game is the answer - a game rumoured to hold the secret to time travel. If he can beat the game, he might just be able to save Wang Qian.

Adapted from a hit animated short that appeared online in 2009, director Li Yang teams up with TV ad man Frant Gwo to expand his unique, frenetic vision into a feature-length blend of live action, hand

drawn animation, epic CGI landscapes, crude cut-outs and East-meets-West pop culture iconography. Jaycee Chan, son of martial arts legend Jackie Chan, stars as bewildered, heart-broken "Devotion Lee", who must become the kind of ass-kicking, name-taking hero he's only experienced in video games, if he is to succeed in his mission.

The result is a wholly unique and exhilarating experience, a gorgeous visual odyssey packed with comedy and adventure, that remains, at its core, a beautifully touching quest for love played out with the unabashed romanticism only Asian Cinema can get away with. At a time when China is spewing out nothing but nationalistic period dramas and crass consumerist rom-coms, LEE'S ADVENTURE proves fantasy, sci-fi and imagination are still alive and kicking in the Mainland. (James Marsh)



## Guests in Attendance

Director Valentin Javier Diment  
Screenwriter Martin Blousson

## US Premiere

# THE MEMORY OF THE DEAD

2012, dir. Valentin Javier Diment, 89 min., Argentina

## Plays with LE LAC NOIR

2011, dir. Victor Jaquier, 20 min., France. Madeleine and Jean are living on the shores of an alpine lake. One day, Jean catches a huge fish, and in the stomach he discovers a young boy.



## BRIEF SUMMARY

Alicia undertakes a bizarre cult ritual to restore her deceased husband to life – a ritual that will see her home and friends visited by the spirits of the dead.

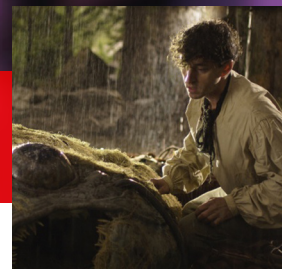
## FULL DESCRIPTION

Alicia is devastated by the death of her beloved husband, Jorge. Not surprised, but devastated nonetheless. Not surprised because Jorge, a practitioner of the occult with remarkable powers, foresaw his own death and warned his beloved wife ahead of time. Warned her and left her with instructions on how to bring him back. Alicia intends to follow those instructions to the letter.

Accordingly, just a few days after Jorge's death, Alicia has gathered their closest friends in their home to undertake the rite Jorge laid out for them. A rite that she tells her friends will send their love shining out like a beacon through the afterlife, a beacon to guide Jorge home. Yes, there will be difficulties. All involved may find themselves visited by the spirits of their own dead. But – and this is important – as long as all involved stay inside the house they will be perfectly safe. Nothing

can harm them there. Alicia is lying, of course, the ritual and its risks not exactly as she has presented them to her guests. And it quickly becomes clear that not everyone will survive until the morning.

A compelling fusion of visual bravado and reckless energy, THE MEMORY OF THE DEAD announces the arrival of a major new talent in Argentina's Valentin Javier Diment. Blending the DIY bravado and grotesque sense of humor of an EVIL DEAD II-era Sam Raimi with the baroque sensibilities of classic giallo, THE MEMORY OF THE DEAD is simply astounding in its ambitions and even moreso in its ability to accomplish those ambitions on a tiny budget. Diment is clearly some sort of gonzo genius and this is the film that he packed all of his loves and obsessions into as though afraid he'll never get the chance again. (Todd Brown)



## Guests in Attendance

Director Eric Walter  
Producer Andrea Adams  
Co-producer Christine Irons

## US Premiere

# MY AMITYVILLE HORROR

2012, dir. Eric Walter, 88 min., USA

## Plays with SEANCE

2012, dir. Zachary Beckler, 15 min., USA. Alice and Daniel are married and expecting their first child. Unfortunately, the house they just bought appears to be haunted.



## BRIEF SUMMARY

You've seen the movie, now hear the story of the Amityville haunting from someone who lived it. Regardless of the source, it's clear there was darkness in that Long Island house.

## FULL DESCRIPTION

One of the most famous hauntings in American paranormal lore is that of the Lutz family home in Amityville, New York. In addition to the forensic facts of the catalytic DeFeo murders, the supernatural particulars of what befell the Lutz family in that twenty-eight day period in 1975 have been sensationalized and immortalized on film, but doubts have lingered as to the validity of the Lutz's claims. MY AMITYVILLE HORROR offers to the curious the extremely rare privilege of a firsthand account of life inside the Lutz house during those fateful days.

Daniel Lutz, a man whose entire life has been inexorably altered by his brief stay in the house at 112 Ocean Avenue, finally speaks. His words of contempt for his stepfather George pour with icy conviction like the reported blood from the walls of the house. He is reunited

with the mediums who investigated the haunting and even walks the streets of his old neighborhood once more, still pursued by the ghosts of bad memories. To date, he is the only child of the ill-fated Lutz family to come forward. Through a combination of interviews and archival footage and photographs, MY AMITYVILLE HORROR explores a familiar story with fresh perspective.

There is a temptation as an audience member to approach MY AMITYVILLE HORROR as a fleeting thrill, a chance to mine the last goosebumps of a gimmicky campfire story. Director Eric Walter is not possessed of so exploitative an intent. MY AMITYVILLE HORROR is an intensely human story about how the demons of our past, be they of this world or the next, fundamentally shape our futures. Daniel Lutz's shattered world, perpetually darkening outlook, and violent resentment of his own existence is every bit as frightening as his stories of levitating beds and ghostly visions. (Brian Salisbury)





## Guests in Attendance

Directors Steffen Haars, and  
Flip van der Kuil  
Actors Huub Smit, and Wesley van Gaalen

## North American Premiere

# NEW KIDS NITRO

2012, dir. Steffen Haars and Flip van der Kuil, 78 min., Netherlands

## Plays with GET REAL!

2010, dir. Evert de Beijer, 12 min., Netherlands. A high school student is addicted to a computer game in which he portrays a bodyguard protecting a sexy superstar.



## BRIEF SUMMARY

In 2011, **NEW KIDS TURBO** rocked Fantastic Fest audiences with its potent brand of Dutch gross-out humor. Now, Fantastic Fest is proud to present the highly anticipated—and very offensive—sequel: **NEW KIDS NITRO**.

## FULL DESCRIPTION

Our favorite mullet-heads from Masskantje—Gerrie, Richard, Rikkert, Robbie and Barry—are in the midst of a huge rivalry with a bunch of dudes from the neighboring village of Schinjdel. There is more than honor at stake: Rikkert is fighting for both his beloved car and the heart of his enemy's pregnant girlfriend. While the New Kids are warring with the Schinjdel schlubs, something strange is happening in the nearby farmlands of Friesland that might threaten the security of the entire country. Will the New Kids rise to the occasion?

**NEW KIDS TURBO** debuted in the Netherlands with the biggest box office opening in the country's history. Instead of messing with a successful formula for the sequel, co-directors/co-writers Steffen Haars and Flip Van der Kull decided simply to escalate everything.

The jokes are dumber and more offensive. The set pieces are bigger, louder, and gorier. Some may find the constant references to rivalries between Dutch villages—what's up with the dudes from Woensel?—and deep-fried snacks perplexing. However, neither an intimate understanding of Dutch culture nor the original film is a requirement because **NEW KIDS NITRO** speaks the universal language of ultra-foul politically incorrect humor. (Rodney Perkins)



Regional Premiere

# NO REST FOR THE WICKED

2011, dir. Enrique Urbizu, 104 min., Spain



## BRIEF SUMMARY

A dirty cop who tries to cover up a crime stumbles upon a massive criminal conspiracy. **NO REST FOR THE WICKED** swept the 2012 Goya awards this year with an electrifying performance by lead actor José Coronado.

## FULL DESCRIPTION

Santos Trinidad (José Coronado) is a dirty cop with a violent streak and a serious thirst for rum and Coke. During a drunken binge, he murders three people in a bar. A witness escapes from the building before Santos can catch him. While Santos sets out to kill the witness and cover up his crimes, a judge and the police conduct an investigation into the murders. Santos' hunt for the witness and the parallel police investigation slowly converge to reveal a massive criminal conspiracy that no one involved could have ever anticipated.

Enrique Urbizu's **NO REST FOR THE WICKED** is a briskly paced thriller that deftly juggles intertwining plot lines with surprising and explosive results. With wins for Best Film, Best Director, Best Actor, Best Screenplay, Best Editing, and Best Sound at the 2012 Goya

awards, the accolades are well deserved because **NO REST FOR THE WICKED** is amongst the strongest thrillers to emerge from Spain—or anywhere else—in the past few years.

The film's secret weapon is José Coronado, who delivers an award-winning performance as a completely despicable cop. Focusing a film on such an unlikeable character is a risky move, but Coronado handles the role with menacing precision. An American remake of the film is already in the works—Sylvester Stallone has expressed serious interest—so now is the time to get ahead of the curve and experience the power of the original **NO REST FOR THE WICKED**. (Rodney Perkins)



US Premiere

# OUTRAGE BEYOND

2012, dir. Takeshi Kitano, 112 min., Japan



## BRIEF SUMMARY

As Japanese police launch a full-scale crackdown on organized crime, it ignites a national yakuza struggle between the Sanno of the East and Hanabishi of the West. What started as internal strife in director Takeshi Kitano's **OUTRAGE**, has now become a nationwide war in his latest film **OUTRAGE BEYOND**.

## FULL DESCRIPTION

In the five years that have passed since the events of Takeshi Kitano's **OUTRAGE**, the Sanno crime family has grown into a huge organization, expanding its power into politics and legitimate big business. Exasperated at the Sanno's rapidly increasing eminence, the police force prepares for a full-scale crackdown on this huge yakuza syndicate. The Sanno's upper ranks are now dominated by young executives, and the old-guard members are filled with resentment while being pushed to the sidelines. This vulnerable spot in the Sanno hierarchy is exactly what anti-gang detective Kataoka has been looking for.

The police decide to take advantage of a situation concerning them and their supposed ally in the western region, the Hanabishi. Detective Kataoka (Fumiyo Kohinata), devises a plot to set the delicately balanced allies against each other. He also reveals an appalling truth about Otomo (Beat Takeshi), a yakuza who was supposedly killed in jail during the last war, but is indeed alive. Kataoka plans to use Otomo as his trump card and arranges his early release on parole to be used as leverage to annihilate the yakuza. With the police force carrying out their plot and two organizations plunging themselves into a conflict, what move will Otomo make?

Texas Premiere

## PARIS BY NIGHT

2011, dir. Philippe Lefebvre, 100 min., France



### BRIEF SUMMARY

Phillipe Lefebvre's **PARIS BY NIGHT** is a sleek French cop thriller that follows a pair of vice cops as they patrol the Parisian club scene over the course of a single evening.

### FULL DESCRIPTION

Simon Weiss (Roschdy Zem from **SLEEPLESS NIGHT** and **POINT BREAK**) is a suave chain-smoking, hard-drinking cop with the brigade mondaine. Weiss' job is to make sure the Parisian night clubs operate legally, but his methods of enforcing the law are unorthodox. In exchange for cash and crime tips, he doles out favors to numerous club owners, including his friend Tony Garcia (Samuel Le Bihan). Each night, a different colleague chauffeurs Weiss around Paris. On this particular evening, Sergeant Laurence Deray joins Weiss as his driver. A seemingly normal shift evolves into a long night of beat downs and shake downs.

**PARIS BY NIGHT** provides a behind-the-scenes look at the seductive and dangerous world of the Parisian club scene. The film is based on the experiences of co-writer Phillipe Asard, who worked with the

Paris vice squad for fifteen years. In fact, **PARIS BY NIGHT** was shot entirely in the same clubs that Asard once worked as a cop.

In the film, Weiss and Deray are constantly in motion, weaving in and out of tight-knit network of bars, brothels, and dives. Each stop on the beat introduces the audience to a motley array of characters, ranging from mobsters and drug dealers to hookers and drag queens. Over time, the seemingly routine trips reveal parts of a puzzle that suggests that Weiss is involved in something far more elaborate simple grift and bribery. **PARIS BY NIGHT** is an intoxicating ride through a seductive world of booze, drugs, and sleaze. (Rodney Perkins)



## Guests in Attendance

Director Max Porcelijn  
Director of Photography Coen Stroeve  
Actor Ruben van der Meer

## World Premiere

# PLAN C

2012, dir. Max Porcelijn, 95 min., Netherlands

## Plays with SUGAR

2010, dir. Jeroen Annokkeé, 9 min., Netherlands.  
Klaasje, Bert's scantily-dressed downstairs neighbor, stops by to borrow a cup of sugar and chaos ensues.



### BRIEF SUMMARY

Detective Ronald Plasmeyer has a problem in need of a solution: A 10,000 Euro debt to the Chinese mafia. Plan A didn't work. Plan B made things much, much worse. Now it's time for Plan C.

### FULL DESCRIPTION

Detective Ronald Plasmeyer is good at coming up with plans. The problem is that he's bad at coming up with good plans. This is a particularly significant problem given the large Asian men who turned up for a 'chat' with Ronald's estranged wife and young son over the money he owes them.

It's not that Ronald doesn't want to repay the debt, it's just that 10,000 Euro is a lot on a policeman's salary. Plan A involved winning at poker. But poker is how he racked up the debt in the first place so – no surprise – Plan A just makes the problem worse. Plan B? Well, since Ronald can't win at poker why not steal a tournament's worth of poker winnings, instead? But Ronald is even worse at hiring henchmen than he is at making plans and that goes spectacularly badly. And now Ronald is on the run and desperately in need of a good Plan C.

A deliciously dry and slyly absurd comedy, Max Porcelijn's **PLAN C** captures a train wreck in slow motion, a Coen-esque tale of criminal ineptitude. Ruben van der Meer anchors the film with his nuanced, understated, and very funny central performance as Plasmeyer.

A weak willed and deeply passive man, Plasmeyer as played by van der Meer is the world's least likely criminal mastermind. This is, of course, entirely the point and Porcelijn takes great delight in letting the dominos fall as this incompetent cop proves to be an equally incompetent robber. As the chaos swirls ever higher Plasmeyer remains in the eye of the hurricane, not so much a beacon of strength but an icon of confusion and indecision. (Todd Brown)



## Guests in Attendance

Director Rodney Ascher

## Texas Premiere



## ROOM 237

2012, dir. Rodney Ascher, 102 min., USA

### Related Screening **THE SHINING: FORWARDS AND BACKWARDS**

1980, dir. Stanley Kubrick, 142 min., UK. An experiment in projection where the horror masterpiece is projected forwards and backwards simultaneously, superimposed. Inspired by the analysis of the film by MSTRMND, and one line in particular: "THE SHINING is a film meant to be watched both forwards and backwards".



### BRIEF SUMMARY

Rodney Ascher's **ROOM 237** is a fascinating documentary that explores bizarre theories about the subtext and symbolism underlying Stanley Kubrick's landmark film **THE SHINING**.

### FULL DESCRIPTION

Stanley Kubrick's Kubrick's 1980 adaptation of Stephen King's novel **THE SHINING** is rightly regarded as one of the best horror films ever made. While cinephiles admire **THE SHINING** for its iconic performances, dread-inducing atmospherics, and technical precision, others appreciate the film on an entirely different level. These fans see the film as a subversive commentary on such disparate topics as: the mass murder of the American Indians, Nazism, numerology, the rise of Western civilization, Freudian analysis, and the Apollo 11 moon landing "hoax." Rodney Ascher's **ROOM 237** gathers five of these Kubrick obsessives and weaves their bizarre—and often incredulous—ideas into a thought-provoking exploration of the extreme boundaries of subtextual analysis and conspiratorial thinking.

**ROOM 237** is radical in both content and construction. The film deploys a style that has more in common with the work of Chris Marker and other experimentalists than traditional documentaries. **ROOM 237** is structured in nine parts, each of which is built around a specific theme invoked by the interviewees. The film's five subjects are identified by name but never physically appear onscreen. We only hear their voices as they relay their thoughts. In addition to using original footage, Ascher appropriates clips from numerous films - including Kubrick's works - as well as cartoons, and newsreels. This mélange of material is expertly edited into a hypnotic flurry of wild ideas and startling images that challenge the limits of the audience's beliefs.

**ROOM 237** raises provocative questions about **THE SHINING** and Kubrick's overall artistic—and perhaps political—goals. What really lies behind the door to Room 237? This is a question that may never be fully answered. (Rodney Perkins)



US Premiere

# TAI CHI 0

2012, dir. Stephen Fung, 100 min., Hong Kong



## BRIEF SUMMARY

Martial arts meets steampunk in Hong Kong actor-director Stephen Fung's slick, stylish pop-art take on the life of Yang-lu Chan (played by new martial-arts sensation Yuan Xiaochao), founder of the Yang school of tai chi.

## FULL DESCRIPTION

Set during the Qing Dynasty (1644–1911), when China's once mighty empire was temporarily overshadowed by the scientific and technological innovations of the West, TAI CHI 0 is a funky, steampunk-infused chronicle of the origins of tai chi. Reinventing the martial arts genre with a style influenced by the dazzling colours and dynamism of Japanese animation and videogame graphics, actor-turned-director Stephen Fung gathers an all-star cast (including Shu Qi and Tony Leung Kar-fai) to tell the tale of Yang Luchuan, the master who developed the "Yang style" form of tai chi.

Cursed with an abnormal, fleshy bulge protruding from his forehead, Yang Luchuan (played by the spectacular new martial arts star Yuan Xiaochao, gold medalist at the 2006 Asian Games) is considered the

town fool. Following the wishes of his late mother (Shu Qi), Yang travels to the remote village of Chen to learn tai chi, the only thing that can stop the growth on his forehead from developing into a life-threatening affliction. Although met with hostility from the villagers, Yang is determined to become a disciple of the legendary Master Chen (Tony Leung Kar-fai), and engages in a series of combat trials to prove his worth — only to be defeated by everyone in the village (including old ladies and children), as well as Chen's beautiful daughter Yuniang (Angelababy). But Yang gets another chance to display his courage to Yuniang by taking on another challenge: not a human opponent but a steam-powered machine, a Western invention that threatens to bring a railroad through the village and annihilate its sacred cultural heritage. The first installment of a trilogy designed to revisit the fundamentals of Chinese culture, TAI CHI 0 combines spectacular visuals and stunning fight choreography (courtesy of the great Sammo Hung) with a delightful retro-futuristic twist on the traditional martial arts hero narrative. The result is a rollercoaster ride of a movie, a cheeky tribute to tradition that boldly revolutionizes the genre for the twenty-first century. (Giovanna Fulvi, program note courtesy of the Toronto International Film Festival.)

Regional Premiere

## TAPED

2012, dir. Diederik van Rooijen, 80 min., Netherlands



### BRIEF SUMMARY

A trip meant to save their marriage turns into a nightmare when Johan and Saar accidentally videotape a police shooting in the streets of Argentina.

### FULL DESCRIPTION

Johan and Saar are a couple in trouble. Their marriage on the rocks, the couple have left their daughter at home and hit the road, returning to the site of their Argentinean honeymoon in a desperate last attempt to recapture the spirit of their relationship and save their marriage. This is it for them. Should this trip fail their marriage is at an end. What Johan and Saar never suspected, however, is that this trip could be the end of them, period.

In a classic case of 'wrong place, wrong time' the couple not only witness a shooting, they capture it on camera. Even worse, the shooter is a police officer and his target left dead in the street. Worse still, they were spotted on the scene. And suddenly their idyllic vacation spot has become a terrifying trap, the couple chased through a hostile environment unable to communicate with the locals and unable to

### Plays with CRUSH THE SKULL

2012, dir. Viet Nguyen, 9 min., USA.

It's too familiar of a scenario for a young couple who break down on a desolate road and an ominous stranger shows up to assist them.



trust any of the authorities they would normally be able to turn to for help. If they do not find their way to safety before being tracked down by the shooter then Johan and Saar will surely become his next victims.

A lean, taut thriller anchored by stellar performances from Barry Atsma and Susan Visser, TAPED takes a simple premise and works it out to its logical extreme. It is a film that takes the primal, irrational fear of being someplace unknown and suggests that the fear may not be irrational after all. Director Diederik Van Rooijen finds just the right balance between style and grit, tension and character as he delivers a thriller that Hollywood has already snapped up for remake. Here's your chance to see the original version first. (Todd Brown)



## Guests in Attendance

Director Yudai Yamaguchi

## World Premiere



# TEBANA SANKICHI: SNOT ROCKETS

2012, dir. Yudai Yamaguchi, 79 min., Japan



### BRIEF SUMMARY

Tak Sakaguchi stars in Yudai Yamaguchi's feature-length reboot of an original indie short film made in 1995. Follow the ridiculous adventures of sometime private detective and fighting master Tebana "Snot Rockets" Sankichi, and his loyal sidekick "Twice" Shiro. An episodic, nonsense comedy that flies like a rocket and lands like a wet loogie.

### FULL DESCRIPTION

In 1995, before they joined forces to help create the low-budget Japanese action classic *VERSUS*, writer/director Yudai Yamaguchi and actor/action choreographer Tak Sakaguchi teamed up to create a crazy, independent short film called *SNOT ROCKETS & SUPER DETECTIVE*. Now, 17 years later, the pair have joined forces again to reboot a brand-new, feature-length version of the short, and it's even more lunatic and unpredictable than what came before. Tak stars as Tebana Sankichi—lover of women, rescuer of the fallen, sometime private detective, wayward son, homeless bum, celebrity, bullied child, spoiled rich kid, and fighting master. In what can politely be described as a "loose episodic comedy," we follow Sankichi's increasingly bizarre

adventures across space and time, and his long-suffering partnership with "Twice" Shiro, his bespectacled, put-upon partner, as well as the efforts of a hard-working postman trying to deliver a very important letter to him.

Shot across the globe in Tokyo, Yubari, Philadelphia, New York, and even in Austin during Fantastic Fest 2011, *TEBANA SANKICHI: SNOT ROCKETS* is now bigger, longer, and packs more power per inch than ever before. Careening recklessly from suicide humor to Tora-san references to traditional New Year's Day television greetings to horror homage and yakuza movie references, it's a film guaranteed to wear the audience out with its relentless pace, and make you cry "mercy!" A radical departure from anything the filmmakers have done in the past few years, and produced on a shoestring budget, *TEBANA SANKICHI* is a demonstration of how much Yudai and Tak continue to push the boundaries of the action/comedy film, and is their latest shot across the bow of good taste and good judgment. Watch it if you dare! (Marc Walkow)

## Guests in Attendance

Director Ronnie Thompson  
Writer James Moran

## US Premiere

# TOWER BLOCK

2012, dir. James Nunn and Ronnie Thompson, 87 min., UK



### BRIEF SUMMARY

The last remaining tenants of a deteriorating, soon-to-be-demolished tower block must band together to survive when a killer with a high-powered sniper rifle starts picking them off through the windows of their flats.

### FULL DESCRIPTION

In a decrepit London apartment block, squalid, riddled with crime, and scheduled for demolition, a few stubborn tenants remain. These holdouts are an odd bunch. There's Paul, the alcoholic. Jenny, the single mom who screams and beats her two kids just before hitting the clubs every night. Neville and Violet, the elderly couple. Daniel, the teenager addicted to video games who lives with his mom and dad. Mark and Gary, two gangster wannabes sharing a flat. Kurtis, the local bad boy who shakes down each of the tenants for 20 quid a week. And finally Becky, the cute blonde girl with a good heart.

One night, a young man comes tearing through the top floor, screaming for help and banging on each door, only to be greeted by the sound of deadbolts slamming home and chains rattling across door frames as

lights are switched off. His two pursuers have little trouble rounding him and beating him senseless in front of one of the flats. Unable to ignore his screams for help any longer, Becky, the flat's occupant attempts to help, only to be assaulted for her troubles. The thugs beat their victim to death and make their escape. When the police arrive to question the tenants, they're met with the same closed doors and closed mouths that the victim found. A year later, the tenants wake up to find a killer has set up shop on a nearby rooftop, using a high-powered sniper rifle to pick them off one by one through the windows of their flats. The tenants must band together to survive.

Written by SEVERENCE scribe and friend of the fest, James Moran, TOWER BLOCK is a fast-paced tale of urban survival, pitting normal folks against a brutal and seemingly omnipotent foe. (Luke Mullen)



International Premiere

# TWO RABBITS

2012, dir. Afonso Poyart, 108 min., Brazil



## BRIEF SUMMARY

Edgar returns to Brazil after two years in Miami, focused on enacting a complicated revenge plot and hoping to find absolution for his sins in the process.

## FULL DESCRIPTION

Edgar is a prodigy, showing a vast proficiency for computer and mechanical engineering from a young age. Building on his natural talents through college, he emerges a genius, but like so many highly intelligent abstract thinkers, cannot adjust to typical 9-5 work. When a terrible accident forces him to leave the country, he spends two years in Miami hatching a revenge plot to enact upon his return to Brazil.

In the tradition of great complicated crime thrillers, the most important pieces in the puzzle of TWO RABBITS are the players. The major player is Maicon, a local gangster kingpin, who has greased enough pockets to operate without interference from law enforcement. Then there are the brothers Geush, gay siblings making a fortune with their Home Shopping Network-style program, selling jewelry to old women over the phone. Their assistant Celia is the only person entrusted with

the combination to the Geush's safe and her only vulnerability is her daughter, who is snatched in a scheme to convince Celia to steal from her employers. There's Julia, the young, beautiful prosecutor working her way up in the DA's office while feeding information to her husband Henrique, who just so happens to be a criminal lawyer with a single client...Maicon. And this is just the tip of the bloody iceberg.

TWO RABBITS is a black comedy and a crime thriller where everyone has a price as well as a few skeletons in their closet. Corruption, kidnapping, and murder are all on the menu alongside traditional servings of sex, money and drugs. The film is hyper-stylized and lightning fast, but with a labyrinthine, darkly funny plot worthy of the Coen brothers. An odd mix to be sure, but writer/director Afonso Poyart manages to pull it off and make it look easy in the process, despite the fact that this is his first feature film. An impressive accomplishment, TWO RABBITS is exactly the type of off the radar gem you hope to discover at Fantastic Fest. (Luke Mullen)



## UNIT 7

2012, dir. Alberto Rodriguez, 95 min., Spain



### BRIEF SUMMARY

Alberto Rodriguez's **UNIT 7** is a gritty realistic thriller about a crew of narcotics officers in Seville, Spain who go rogue during a citywide crackdown in the years preceding Expo '92.

### FULL DESCRIPTION

The year is 1987. The location is the Spanish city of Seville. In a few years, people from all over the world will descend on the city for Expo '92. In anticipation of the international publicity, Seville's government initiates wide-sweeping changes, including a plan to flush the streets of drugs and prostitution. Angel (Mario Casas), a young cop trying to rise in the ranks, is assigned to the anti-drug squad: the titular Unit 7. Angel is a naif amongst a group of rough vets, including Rafeal (Antonio De La Torre), Miguel (Jose Manuel Poga), and Matthew. The group takes up the mandate to clean up Seville's slums with zealous brutality. Their smash-mouth tactics yield big successes but also create serious problems that may prove beyond the group's ability to control.

Based on real events, **UNIT 7** successfully invokes the gritty, character-driven American police thrillers of the '70s. However, instead of simply mimicking other films, Rodriguez adds a fresh spin on the formula. At its core, **UNIT 7** is an exploration of the dynamic between four wildly differing personalities operating in an intense pressurized environment. Angel wants to build a career so he can care for his wife and child. Rafael is deeply religious yet extremely violent. Miguel is a bigoted hot head. Matthew is a hypocrite. This intense group dynamic is the source of the film's explosive energy and violence. **UNIT 7** is a confident powerful work from a talented director. (Rodney Perkins)



US Premiere

# VANISHING WAVES

2012, dir. Kristina Buožytė, 124 min., Lithuania



## BRIEF SUMMARY

A scientist with a neurological research team volunteers to experiment with a new technology which will allow him to access the thoughts of a coma victim.

## FULL DESCRIPTION

Lukas's life is going pretty well. He's living with Lina, his girlfriend of several years and she's supportive of Lukas's work despite the grueling schedule. His hard work is paying off as the research team he's a part of is getting ready to start its first human trials with a new technology he helped to develop; one that will allow thoughts to be transferred digitally from one person to another. Lukas has volunteered to be the receiver, having already completed experiments receiving thought signals from a computer. This is the real test, an actual transfer of thoughts from a comatose patient directly into Lukas's brain. The experiment is set up as a double blind test, meaning that Lukas will have no knowledge of the comatose patient, just as the patient has no knowledge of Lukas. The digital system is supposed to be a one-way street. Information passes from the source to Lukas but cannot go the opposite direction, meaning that interactivity is not possible. Instead it simply serves as a

window through which Lukas can view the patient's thoughts.

Despite a few false starts, the system works perfectly, though the presence of another person in the thought-stream is a surprise, one that Lukas decides to keep to himself to avoid a controversy that could terminate the experiments. He's fascinated and awe-struck by the clarity and depth of the brain activity he is experiencing, though it's unclear if these are current thoughts or dreams or memories. As he is drawn more and more into the life of the patient, he finds himself willing to sacrifice almost anything to continue the experiments and discover the truth.

VANISHING WAVES is an incredible cinematic journey that will draw you in and keep you wanting more. (Luke Mullen)

North American Premiere

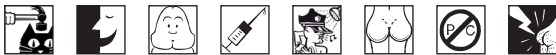
# VEGETARIAN CANNIBAL

2012, dir. Branko Schmidt, 84 min., Croatia

## Plays with THE RECIPE

2012, dir. Jason Noto, 5 min., Italy.

After a boy is confronted with death for the first time, he turns to his imagination for protection and understanding.



### BRIEF SUMMARY

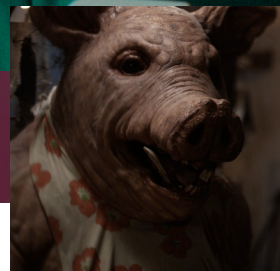
A corrupt gynecologist provides illegal abortions to prostitutes working for the Croatian mafia.

### FULL DESCRIPTION

Dr. Danko Babić (Rene Bitorajac) is a studly gynecologist with a lust for life. Snorting drugs, having sex, and playing the drums are as routine for him as delivering babies or performing abortions. A crooked cop (Leon Lučev) introduces Babić to a crime boss (Emir Hadžihafizbegović) who offers him a sweet deal: perform illegal abortions to a stable of high-end prostitutes in exchange for fast cash. He accepts the offer and is soon faced with series of decisions that test the limits of his already questionable ethics.

Branko Schmidt's VEGETARIAN CANNIBAL is an indictment of corruption in Croatian society. Babić, whose profession is supposedly one of health and healing, is used as a prism through which analyze the ills of the entire nation. Babić is a cocky manipulator with a complete disregard for laws and ethics. Babić blasts his way through a series of dilemmas and makes the bad choice every time. It is hard

to fault him however, because his transgressions are continually rewarded with money, power, and sex. Despite the film's focus on social ills, VEGETARIAN CANNIBAL isn't simply dour agit-prop. It's very affecting, albeit in an extremely negative way. What's more, the film boasts some scenes that will test the tolerance of even the most hardened viewers. In other words, VEGETARIAN CANNIBAL is right at home at Fantastic Fest. (Rodney Perkins)





Regional Premiere

## VULGARIA

2012, dir. Pang Ho-Cheung, 90 min., Hong Kong

### Plays with T00 LATE

2012, dir. Rani Naamani, 4 min., USA.

On a dark and gloomy night, John finds himself struggling against time as he painfully morphs into something else...



### BRIEF SUMMARY

What do pubic hair, pop rocks, cow vaginas and sex with mules have in common? They are all part of moviemaking in Hong Kong.

### FULL DESCRIPTION

You may only know Pang Ho Cheung from his famously over-the-top violent social commentary slasher DREAM HOUSE. While he has bounced around between genres, he certainly seems particularly at home working in comedy. From his breakout hit MEN SUDDENLY IN BLACK to LOVE IN A PUFF and its sequel LOVE IN THE BUFF he has proven time and again he has a slick sense of humor and a knack for satire. In his latest film, VULGARIA, he turns his wit towards the movie industry.

Champan To plays To Wai Cheung, a movie producer invited to speak in front of a class of film students with the aim of explaining the hard sacrifices these unsung heroes of cinema must make. He relates the story of the making of his latest film and its roots in a deal with a gangster named Brother Tyrannosaur. Lacking money to pay the alimony needed to maintain shared custody of his daughter, To's

desperation forces him to agree to Brother Tyrannosaur's demands that the movie be a sequel to a Shaw Brothers softcore and that he use original star Susan Shaw Yin Yin.

To's quest to make a movie is filled with obstacles at every corner- a lackluster assistant that sues him for sexual harassment, a director who turns his office into a Mahjong parlor, a body double with whom he starts a relationship, cow vagina feasts, candy-coated fellatio and much more.

While some of Pang's stabs are at the Hong Kong movie industry in particular (with a direct target being the recent hit 3D SEX AND ZEN), one quickly realizes making fun of making movies is universally hilarious when done this well. In the end you'll agree with To, producers really are the all-important pubes in the filmmaking machine. (Brian Kelley)



US Premiere



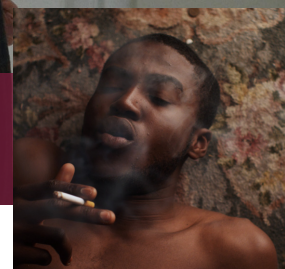
## THE WARPED FOREST

2011, dir. Shunichiro Miki, 81 min., Japan

### Plays with CROWN

2012, dir. AG Rojas, 11 min., USA.

A gang of street kids turns an unassuming house into a haven for middle aged junkies hooked on a most bizarre narcotic.



### BRIEF SUMMARY

Shunichiro Miki delivers a shot of utter madness. Penis guns! Nipple monsters! A giant girl running a very small shop! This quasi-sequel to THE FUNKY FOREST more than lives up to the weird factor of its predecessor.

### FULL DESCRIPTION

In 2005 a trio of directors combined to unleash one of the most deliriously silly, surreal, and psychedelic experiences ever witnessed on theater screens upon an unwitting audience. Loaded with absurdity and stylistic excess THE FUNKY FOREST was like a guided tour through the subconscious minds of its creators, a visual guide to the adolescent fantasies of a trio of immensely talented directors who refused to acknowledge any limitations whatsoever.

And now one of them is back to do it again.

Entirely self funded with money squirrelled away during a decade of directing high-end television commercials, Shunichiro Miki's THE WARPED FOREST will delight and confuse – and delightfully confuse

– fans of the esoteric and strange. Follow the adventures of a young girl tracking down the elusive Pinky-Panky with her trusty penis-rifle at her side! Marvel at the normal sized girl working in a Very Small Shop! Wonder at the psychic powers of the inverted pyramid hovering deep in the nearby forest, the strange pod-like growths that pop up throughout and the furry, nipple sucking creature on hire at the local brothel!

Just a touch less manic than its predecessor, THE WARPED FOREST is every bit as much a delicious sensory experience. There are narrative threads holding it all together, to be sure, but this is film-as-experience far more than film-as-story and what an experience it is. Fans of THE FUNKY FOREST will recognize Miki's distinctive touch immediately while those walking into this bizarre world for the first time will want to seek out that earlier effort immediately. (Todd Brown)



Regional Premiere

# WRONG

2011, dir. Quentin Dupieux, 94 min., France



## BRIEF SUMMARY

Quentin's Dupieux's follow-up to RUBBER, his 2010 film about a murderous tire, shows that the Belgian is on a roll, with an even stronger and more absurd outing.

## FULL DESCRIPTION

Anyone can jumble their unfiltered, raw ideas into some form of entertainment, but 99.9% of it would end up crap. The exception is Quentin Dupieux, whose recent output really deserves to be celebrated. It's impossibly rare to find a director/cinematographer/editor/producer/musician/writer whose random thoughts serve as both insightful commentary and gut-busting humor.

Dupieux made an impact at Fantastic Fest 2010 with the notorious RUBBER, a film about a tire (named Rob) which is initially buried in the southwestern desert. Then, for "no reason," Rob is given both sentience and the horrible power of deadly telekinesis which he uses to full effect on his way to becoming reborn as a messiah. RUBBER was Dupieux's subconscious comment on the construct of movies, while his latest, WRONG, is about the construct of life itself

– our daily routines, relationships, the workplace, the social contract, expectations - but it's driven by the fact that the things we take for granted are the very things that mean everything to us.

WRONG follows everyman Dolph Springer (Jack Plotnick), who awakens one morning at 7:60 to get ready for a job he's been fired from weeks before. Sadly, his dog Paul is nowhere to be found, and Dolph's search leads him on a series of misadventures that takes him from pizza to palm trees to dog poo and the joyful memories it triggers.

Fantastic Fest has always played host to the best in absurdist cinema, with TOKYO! in 2008, HAUSU in 2009, RUBBER and LIFE AND DEATH OF A PORNO GANG in 2010 and now WRONG in 2012. We need more Bunuels, more Becketts, more Camus; more brilliant ramblings of insanity disguising actual meaning beneath. The type of cinema that makes us aware of what we are too close to fully understand and appreciate. That's what WRONG is. WRONG is real life, and real life is pretty fucking crazy. (James Shapiro)

US Premiere

## YOUNG GUN IN THE TIME

2012, dir. Oh Young Doo, 95 min., Korea



### BRIEF SUMMARY

The director of *INVASION OF ALIEN BIKINI* returns with a quirky, low budget time travel romp filled with sex shops, robot hands and Hawaiian shirts.

### FULL DESCRIPTION

Step aside *Dirk Gently*, there's a new private eye in town. There's no case too big, too small or too odd for Young Gun. The frizzy haired, wispy moustached, Hawaiian shirted PI takes his work seriously. Pay no mind to his tarts up secretary/taskmaster or to the fact that his master of gadgets also happens to run a sex shop. Ignore also that his choice of attire hints at a deep admiration for *MAGNUM PI*. When you hire Young Gun the job gets done.

Which is precisely why Song Hyun – a cute young museum researcher – wants to hire him. There's a watch that needs finding and it's possessor needs killing. He turns the girl down of course – Young Gun is no hitman – but his curiosity is piqued enough for Young Gun to follow Song out of the office, witnessing her attempted kidnapping and subsequent death in the street. But when he visits the museum

where Song works, Young Gun finds her there very much alive. Clearly there is only one explanation: The Song who came to Young Gun's office was a future Song, having traveled back in time. And that seals it. Young Gun is on the job.

Director Oh Young doo created something of a sensation with his debut feature, a sci-fi comedy titled *INVASION OF ALIEN BIKINI* that won acclaim and awards around the world despite being shot on a budget of just five thousand dollars. Bigger job offers rolled in following the success of *BIKINI* but Oh turned them all down, preferring to tell his own stories with his own cast and crew. Having boosted the budget of his sophomore film up to a whopping thirty grand Oh has brought back the entire *ALIEN BIKINI* cast for a rollicking, incredibly ambitious second go-round that firmly cements his reputation as an auteur of low budget sci-fi. While the budget may be small the ideas and talent are huge. (Todd Brown)



# Fantasia



**INTERNATIONAL  
FILM FESTIVAL**

[www.fantasiafestival.com](http://www.fantasiafestival.com)

**JULY 2013  
MONTREAL**

**TELEFILM**  
CANADA

Québec

Montréal

TOURISME  
**Montréal**

CONSEIL DES ARTS  
DE MONTRÉAL





# HOUSE OF PSYCHOTIC WOMEN

**A Spotlight on Female Neurosis in Horror and Exploitation Cinema curated by author Kier-La Janisse**

Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart – ‘the eccentric’ – the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play.

Kier-La Janisse's new book *HOUSE OF PSYCHOTIC WOMEN* is an examination of these characters through a daringly personal autobiographical lens. With reviews of over 200 films depicting women in various stages of mental distress, and nearly 700 rare film stills and poster images, *HOUSE OF PSYCHOTIC WOMEN* is the ultimate guide to the colourful world of female madness, both onscreen and off.

This year at Fantastic Fest we pay tribute to these oft-maligned characters, who nevertheless offer a window into our own dark souls. We asked *HOUSE OF PSYCHOTIC WOMEN* author and former Fantastic Fest and Alamo Drafthouse programmer Kier-La Janisse to select three films as a repertory sidebar to coincide with her US book launch. With selections spanning the beginning and end of the most turbulent period of the women's liberation movement – often a source



of panic in horror cinema – we witness shocking societal responses to what is characterized as “a female problem”. Collectively, these films ask the question of how much of this problem is manufactured, both from within and from without.

In curating the program, Janisse's methodology was to select a cross-section of films that were important to the book's narrative and representative of its diversity, while using the opportunity to get some rarely-seen films up on the big screen. The result is a confrontational trio of films not to be missed.

*– Film descriptions by Kier-La Janisse, adapted from text in House of Psychotic Women*





## THE ENTITY

1982, dir. Sidney J. Furie, 125 min., USA

In this controversial film based on a true story, director Furie explores the domestically-abused-woman-as-masochist stereotype by veiling it as a supernatural horror film. Carla Moran (Barbara Hershey) is a single mother whose struggle to get by is aggravated by the presence of an extremely violent, foul-smelling and distinctly masculine ghost. As the entity's attacks intensify, Carla dons the role of the abused housewife, which is especially fitting since the absence of a patriarch in the home leaves room for the entity itself to function as a sort of drunk, violent husband. When she visits a psychiatrist and later invites parapsychologists in to monitor, the two opposing schools of thought clash, with Carla as the victim in the middle.



## THE MAFU CAGE

1978, dir. Karen Arthur, 102 min., USA

One of the most compelling and uniquely dark films of the psychotic woman subgenre, Karen Arthur's adaptation of Eric Westphal's play *You and Your Clouds* stars Lee Grant as Ellen, an astronomer who lives with her feral sister Cissy (Carol Kane) in the large house left to them by their now-deceased anthropologist father. The centerpiece of their livingroom is a large cage, where Cissy keeps her rotating queue of 'mafus' (monkeys) who live as long as she will let them before she loses patience and sentences them to death. When Ellen is courted by a co-worker, Cissy's bubble is threatened and the interloper finds himself at the centre of a violent sacrificial ceremony.



## SECRET CEREMONY

1968, dir. Joseph Losey, 105 min., UK

In Joseph Losey's underrated *SECRET CEREMONY*, Elizabeth Taylor stars as Leonora, a prostitute grieving over the death of her daughter. On the way to a graveyard visit, Leonora is accosted on a city bus by a waifish weirdo named Cenci (Mia Farrow) who insists that Leonora is her 'missing' mother. Leonora sizes up the situation: a young girl alone in a big house who wants her dead mommy back, and a childless mother living in poverty who could get quite used to being doted on by a young daughter-figure and living a life of opulence. Leonora has to decide whether or not to use the girl's neurosis to her own advantage, knowing that to get sucked into Cenci's perverse game could mean risking her own sanity as well.





CANNES FILM FESTIVAL  
OFFICIAL COMPETITION 1971



CANNES FILM FESTIVAL  
OFFICIAL SELECTION CANNES CLASSICS 2009

# WAKE IN FRIGHT

**SWEAT, DUST AND BEER... THERE'S NOTHING ELSE OUT HERE MATE!**

IN THEATERS OCTOBER 5TH · [DRAFTHOUSEFILMS.COM](http://DRAFTHOUSEFILMS.COM)





## MIAMI CONNECTION

1987, dir. Y.K. Kim and Woo-sang Park, 120 min., USA

THE ULTIMATE ACHIEVEMENT IN TAE KWON DO ANTI-SANITY! The year is 1987. Motorcycle ninjas tighten their grip on Florida's narcotics trade, viciously annihilating anyone who dares move in on their turf. Multi-national martial arts rock band Dragon Sound have had enough, and embark on a roundhouse wreck-wave of crime-crushing justice. When not chasing beach bunnies or performing their hit song "Against the Ninja," Mark (kung-fu master/inspirational speaker Y.K. Kim) and the boys are kicking and chopping at the drug world's smelliest underbelly. It'll take every ounce of their blood and courage, but Dragon Sound can't stop until they've completely destroyed the dealers, the drunk bikers, the kill-crazy ninjas, the middle-aged thugs, the "stupid cocaine"...and the entire MIAMI CONNECTION!!!



Real life martial arts grandmaster Y.K. Kim only made one film in his life, but it's without a doubt the most rampaging crowd-pleaser of the '80s, bursting with vibrance, violence, honor and hilarity. Completely lost for decades, a 35mm film print has been unearthed by the Alamo, and its first viewing opened a dimensional portal to pure, unstoppable FUN. After demolishing the crowd with it at select festivals, we've allied with writer/producer/star Y.K. Kim and the rest of the cast to detonate Fantastic Fest with the supreme synth-rock anti-ninjaexperience. Miss this epochal screening event and you'll hate yourself for a thousand lifetimes... guaranteed!!! (Zack Carlson)

## WAKE IN FRIGHT

1971, dir. Ted Kotcheff, 114 min., Australia

Long considered a lost film due to its unavailability on home video or broadcast, this 35mm print from the National Film and Sound Archives of Australia lets contemporary audiences see why WAKE IN FRIGHT is such a pioneering cornerstone in the development of the Australian genre film.

John Grant (Gary Bond) is a schoolteacher stationed reluctantly in a desolate outback town. As the Christmas holiday approaches, his dreams of a surfing vacation back in Sydney with his beach-bunny girlfriend are disrupted when he stops over for the night in the one-horse mining community of Bundanyabba, or "the Yabba" — a town that won't be so easy to leave. It's clear from the outset that the Yabba moves to its own rules and rhythms, a rhythm punctuated by the sputtering of draught pumps, clinking beer glasses, the ringing of cash registers and gruff, bawdy sing-



songs. John's determination to remain aloof is challenged at every turn by sweaty country folk for whom not sharing in loud displays of drunken idiocy is considered a grave slight. When he relents, participating in a penny-tossing gambling match in which he quickly loses all his money, he finds himself at the mercy of the town's "aggressive hospitality." He falls in with the town's most boisterous good ol' boys, including then-unknown Jack Thompson and a disturbingly sex-obsessed Donald Pleasence. During one of many drunken binges, John brags about being a target-shooting medalist, which leads to the film's epic, highly controversial kangaroo-hunting sequence, which utilizes graphic footage from an actual licensed pursuit. While dread is palpable throughout the film, it is through these scenes that John's physical and moral degradation is cemented. (Kier-la Janisse)

ARCHIVE



COLLECTION

His lips are on fire  
His gun is not for hire  
He fills girls with desire!  
**...what a man!**



NEW RELEASES EVERY TUESDAY

1000+ RARE FILMS, TV MOVIES & SERIES ON DVD DIRECT FROM THE STUDIO

**WARNERARCHIVE.COM**

@warnerarchive

facebook.com/warnerarchive

©2012 Turner Entertainment Co. and Warner Bros. Entertainment Inc. All Rights Reserved





### 38-39°C

dir. Kangmin Kim, 8 min., Korea

A father and son confront the emotional divide that separates them in the intimate setting of a Korean bathhouse.



### ATTACK OF THE KILLER MUTANT CHICKENS (MURGI KENO MUTANT)

dir. Nayeem Mahbub, 15 min., Bangladesh

In the near future, Bangladesh is terrorized by killer mutant chickens.



### BENDITO MACHINE IV

dir. Jossie Malis, 10 min., Spain

An improbable hero embarks on a crude journey by land, sea and air -throughout all the attractions of a planet turned into a massive petrochemical park... and beyond.



### BOBBY YEAH

dir. Robert Morgan, 23 min., UK

Bobby Yeah is a petty thug who lightens his miserable existence by brawling and stealing stuff.



### FOLLOW THE SUN!

dir. Teddy Dibble, 4 min., USA

Tempt your taste buds today with our selection of sweets and all-American beef products! Popcorn for all eternity! Hell's on it's way!



### GET REAL!

dir. Evert de Beijer, 12 min., Netherlands

A high school student is addicted to a computer game in which he portrays a bodyguard protecting a sexy female singer.



### MI BURRO! EP. 1 ESOS HUESOS

dir. Zach Passero, 8 min., USA

Orphaned Niño loves Burro and would do anything for his friend. Burro, a retired Donkey loves that Niño would.



### MI BURRO! EP. 2 SOLO EN SUEÑOS

dir. Zach Passero, 13 min., USA

The continuing adventures of Niño and Burro!



### PAPERMAN

dir. John Kahrs, 6 min., USA

The story of a lonely young man in mid-century New York City, whose destiny takes an unexpected turn after a chance meeting with a beautiful woman on his commute.



### POSTHUMAN

dir. Cole Drumb, 6 min., USA

A genius hacker and his dog help an enigmatic young woman to free the remaining test subjects of a black ops ESP test lab.



### THIS IS NOT REAL

dir. Gergely Wootsch, 7 min., UK

A young boy's chimerical journey from a small town to the Himalayas with an all-defining conclusion.



### TRAM

dir. Michaela Pavlatova, 7 min., Czech Republic

The humdrum daily routine of a Tram conductress takes an interesting turn when she allows her imagination to wander.





31<sup>ST</sup> BRUSSELS INTERNATIONAL FANTASTIC FILM FESTIVAL

**BIFFF**

**2013** 

**Discover  
BRUSSELS  
like you've  
never seen  
it before !**

**Just like  
1,000 of  
Directors...  
Shoot in  
BRUSSELS !**



© BIFFF & David P

[www.visitbrussels.be](http://www.visitbrussels.be)



**EVERY YEAR IN MARCH / APRIL**

**[www.BIFFF.net](http://www.BIFFF.net)**

[tournage@visitbrussels.be](mailto:tournage@visitbrussels.be)







### BIO-COP

dir. Steven Kotanski, 5 min., USA

A new super drug is about to hit the streets of New York, and only one man can stop it: Bio-Cop. He's crime's worst enemy...and his own.



### THE CAPTURED BIRD

dir. Jovanka Vuckovic, 12 min., Canada

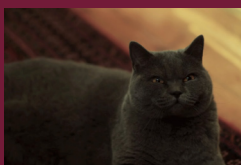
In this dark fable, a little girl is drawn to a mysterious mansion where she witnesses the birth of five horrifying apparitions.



### DIALOGUE

dir. Josh Johnson, 1 min., USA

A couple struggles with an unexpected development.



### HELL CAT

dir. Ged Murray, 10 min., Ireland

Charlotte is obsessed with her talking cat Charlie's Youtube hits. But when her new boyfriend tries to muscle in between her and her cat, all hell breaks loose.



### LITTLE APPLIANCES

dir. Manuel Arija de la Cuerda, 9 min., Spain

A shy couple on their first date will discover each other's unexpected compatibilities.



### LOVE

dir. Kaveh Nabatian, 7 min., Canada

New Years' Eve. Boy meets girl. Boy doesn't have condom. A film about unprotected sex, destiny, and soul music.



### OUT OF ERASERS

dir. Erik Rosenlund, 15 min., Sweden

As the world transforms, you're the last one to find out.

# FANTASTIC SHORTS



### RECORD/PLAY

dir. Jesse Atlas, 11 min., USA

A malfunctioning cassette tape captures more than just audio in this sci-fi love story.



### THE TEA PARTY

dir. Cameron McCulloch, 12 min., Australia

Princess has waited a long time to finally meet her Prince Charming, the only thing standing in their way is her foul mouthed pets and the lack of a condiment.



### THE TRANSMISSION

dir. Brian Lonano, 6 min., USA

While a storm rages outside and Henry drinks his bottle of absinthe, he receives a television transmission...from his dead wife.



### VIENNA WAITS FOR YOU

dir. Dominik Hartl, 26 min., Austria

After breaking up with her boyfriend, Anna just wants to hole up somewhere and recover. But she should have had a closer look at the fine-print of her rental contract.



## SHORT FUSE: SEVERE FANTASTIC FEST SHORTS



### AT THE FORMAL

dir. Andrew Kavanagh, 8 min., Australia  
Modern and ancient rituals collide in this macabre depiction of a high school formal.



### GAME

dir. Josh MacDonald, 8 min., Canada  
Through the woods, a cat-and-mouse game unfolds between a businesswoman and her three monstrous pursuers.



### LEGEND

dir. Pau Teixidor, 15 min., Spain  
Claudia, a ten-year-old girl, leaves with her family to spend the weekend out of town. The appearance of a strange woman will reveal her true fate to Claudia.



### LIGHT FRIDAY

dir. Asier Abio, 10 min., Spain  
Feliciano is eating french fries with light mayonnaise while watching TV. It's a boring Friday night until he stumbles upon a racy channel.



### MODERN FAMILY

dir. Kim Kwang-bin, 18 min., South Korea  
Hyun-soo hears unexpected news by calling from home during a meeting.



### SKINFECTIONS 1: MY MAIN SQUEEZE

dir. Chris Nash, 9 min., Canada  
A socially inept introvert with an emotional dependency on bubble wrap finds herself on an unexpected blind date.



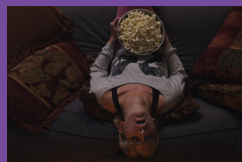
### SKINFECTIONS 2: BLACKHEAD

dir. Chris Nash, 14 min., Canada  
A man with intimacy issues wakes up one morning to find an abnormally large blackhead growing in the middle of his back.



### SKINFECTIONS 3: LIPLOCK

dir. Chris Nash, 18 min., Canada  
A lonely woman's plan to hook up with her ex while her current boyfriend is away on business goes horribly wrong.



### THE SLEEPOVER

dir. Chris Cullari, 5 min., USA  
The town of Derry has a secret, but no one told the new kid. It's gonna be a long night.



## THE IDEAL LOCATION IN DOWNTOWN AUSTIN



111 Cesar Chavez @ Congress • Austin, TX 78701 • (512) 478-9611  
[www.radisson.com/austintx](http://www.radisson.com/austintx) • 1-800-333-3333

\*Offer valid 8/18/2012 – 12/30/2013. Not valid in conjunction with any other offer or discount. Some restrictions may apply.

### WE'RE PERFORMING FOR YOU!

- Ideal lakeside location overlooking scenic Lady Bird Lake and the Congress Avenue Bridge bats.
- Close to Austin's unique shopping, dining and entertainment including 2nd Street (1 block), Warehouse District (2 blocks) and 6th Street (5 blocks), and just 2 short blocks from the Austin Convention Center.
- Remodeled guest rooms and suites, cozy lobby with live entertainment, outdoor pool, fitness center, hike & bike trails, plus our own T.G.I. Friday's® and Starbucks.
- Book your next meeting or social event in our beautiful ballroom or meeting rooms and earn 50,000 bonus Gold Points®! Go to [www.radisson.com/austintx](http://www.radisson.com/austintx) for details.

**PRESENT YOUR FANTASTIC FEST BADGE FOR A  
20% DISCOUNT IN OUR T.G.I. FRIDAY'S RESTAURANT.\***

**Radisson®**  
HOTEL & SUITES  
AUSTIN - DOWNTOWN

## WE FOCUS ON YOUR ACCOUNTING NEEDS SO YOU CAN FOCUS ON YOUR DREAMS

An illustration of two hands, one from the left and one from the right, pointing towards the center. The hands are stylized with yellow and orange tones. In the center, there is a blue square containing the text "MAXWELL & LOCKE RITTER" in white. The background is a gradient of orange and red with radiating lines.

MAXWELL  
& LOCKE  
RITTER